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**A SOLDIER IN THE EUROPEAN WAR
WHO DIED**

**IN THE SERVICE OF HIS COUNTRY
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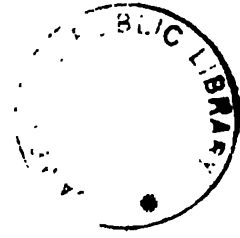
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THE INTERNATIONAL STUDIO

SUPPLEMENT

AMERICAN STUDIO TALK

IN a short time the new Appellate Court-house at the corner of Madison Avenue and Twenty-fifth Street will be completed, and the city of New York may congratulate itself upon having one of the finest public buildings in the country; it will, no doubt, for some years to come be looked upon as the standard of artistic municipal architecture. The structure is especially interesting to architects and painters, because its success is not due to accident; it is the result of a careful experiment in ideal combination, by architect, sculptor, and artist. We say ideal because there was no competition. The architect, James Brown Lord, having executed some work for the court-rooms in the Constable Building, so pleased the judges that he was immediately commissioned to undertake the erection of the new court-house. A bill for a special appropriation of \$700,000 was put through the Legislature after plans had been submitted for the approval of the judges. When the contractors' bids were considered the same leeway was permitted; the city was not bound to accept the lowest bid, but the work was to go to the most competent contractor. It so happened, however, that the contract did go to the lowest bidder. Since the architect had been dealt with so liberally, he could not play the "unmerciful servant," and demand that the decorators should submit themselves to competition; but, on the contrary, he awarded commissions to artists whom he thought best fitted to execute given portions of the work, with the result that every man, finding himself thus complimented by the confidence placed in him, did his best to warrant that confidence. Painters, architects, and sculptors met together in council and arranged for a harmonious ensemble; they decided upon a color scheme which was to be a general guide to the artists, and selected

a background scheme to which there was to be rigid adherence. So closely was their agreement carried out that when one enters the judges' room, one sees what apparently is the work of one decorator, so perfectly harmonious is the entire room; and even though on closer scrutiny we may notice some slight difference between the three large panels opposite the judge's desk and the frieze—a certain gray lightness of touch in the panels and some harsher, heavier yellows and reds in the frieze—we never dream that in that single room there is the individual work of six painters, besides that of a glass worker and of the architect's decorator. As we have said, a gray light touch prevails in the three large panels, which are by Edward F. Simmons (to the left hand), H. O. Walker (central), and E. H. Blashfield (to the right). Mr. Simmons has, we think, been more successful than in previous decorations; though his *Justice of Law* is not without that jarring combination of classicism and modernity frequently found in his work. Generally his female figures are unmistakably modern New York young ladies, who find it a great deal of trouble to doff their tailor-made gowns and properly deport themselves in the seamless dry-goods in which artists are wont to habit allegorical figures. In this decoration Mr. Simmons has more nearly than usual, we think, reconciled them to their costumes; and in the general management of the composition he has excelled his Oyer and Terminer Court decoration. He has filled his spaces with wonderful skill, and obtained a beauty in the coloring that is as fresh as a spring flower. The brocade gown of the figure of *Peace* is an inspiration in color.

It may be said also of Mr. Walker's *Justice* that his young ladies are modern, and that his figures do not wear their clothes as though they were brought up to wear that style of

American Studio Talk

garb; and that he, too, has always had the gift of color—in moderation, it is true, appropriate to women and children, but still color—and a certain grace of line, so that his pictures soothe one like the rhythm of music. His text was "Doth not Wisdom cry and Understanding put forth her voice, By me princes rule, and nobles, even all the judges of the earth," and to suggest that love is not an element foreign to justice he has introduced an Eros on the steps with Justice, and the lines made by the extended arms of the two figures are exceptionally graceful.

Mr. Blashfield uses the text, "Uphold the Right, prevent the Wrong." He shows, we think, a more mellow treatment than any of his collaborators; the faces are free from modernity, the figures wear their clothes as though they belonged to them, and the work has not the sketchy touch in which many of our painters indulge when decorating, and which so often gives unnecessary movement to a mural composition, which should always be calm, even though the motive be violent. In the entrance hall, for example, of the methods of Messrs. Mowbray, Reid, and Metcalf, we much prefer Mr. Mowbray's, for, though at first sight his accomplishment seems to lack vigor and life, while the work of Messrs. Reid and Metcalf seems exuberant with it, we find upon study that the decorations of the last two are, primarily, large easel paintings, while Mr. Mowbray's is palpably a mural decoration; and in consequence there is a slight clashing in the hallway that does not exist in the court-room, where Messrs. Cox, Lauber, and Maynard have executed the frieze with a touch harmonious with the three panels.

In Mr. Cox's frieze, representing the *Statute Law*, *Plenty Rewarding Industry*, and *Peace and Commerce*, there is great seriousness of purpose. The academic draughtsmanship, the careful distribution of the drapery, the well-balanced composition and the fulness of symbolism, bespeak Mr. Cox's long practice in designing, which allows him to introduce into this composition a laurel wreath, a caduceus, a cornucopia, an oak branch, or an oar, with that degree of certainty that made the work of Galland so scholarly, and to paint such symbols without going to that extreme of flatness which suggests an oil-cloth pattern, or, on the other hand, to that extreme realism that belongs to the easel picture (which, as we have said, was so pronounced in the friezes by

Messrs. Metcalf and Reid); in short, Mr. Cox is a master craftsman. Between Mr. Cox's frieze and the large panels by Simmons, Walker, and Mowbray are sixteen upright frieze panels by Joseph Lauber, and two long panels by George W. Maynard, the latter representing the seal of the State and of the City of New York. These are, we think, lacking in distinction, but have sufficient color quality to connect them satisfactorily with the other decorations. About the same criticism may be made upon Mr. Lauber's figures. They typify the attributes that belong to righteous judgship, *Truth*, *Perspicuity*, etc.; they are not strong figures nor particularly mural in treatment, but are in some cases pretty or graceful.

The building itself is of the Corinthian type; its narrow end facing Madison Avenue, where there is a portico of four columns and a horizontal cornice and horizontal roof supported by four caryatides, representing the four seasons, by Thomas Shields Clark; above a pediment sentiment is given to the roof by a high group, in the centre Carl Bitter's *Peace*, and to the right and left two smaller figures of *Law Givers*—*Confucius*, by Martiny, and *Moses*, by Cooper. The entrance is on Twenty-fifth Street, where the portico consists of six columns and is surmounted by a pediment containing the group of *The Triumph of Law*, by Charles Niehaus. To the right and left of the stairway will be two figures by Frederick Ruckstuhl, representing *Force* and *Wisdom*.

Above two of the windows in the portico are pediment groups, rather pretty in treatment, representing *Morning*, *Noon*, *Evening*, and *Night*, by Schwartzott. On the cornice is a central group, *Justice*, by Daniel C. French, and to the right and left are eight single figures of the *Law Givers*. Mr. French's group is in many ways one of the most monumental pieces of work that he has ever executed. *Justice* holds two torches aloft, and seated at her feet on either side are two male figures, one with a book of law in his lap. There is, perhaps, just the slightest indication that Mr. French's World's Fair *Goddess of Liberty*, tired of holding her torch aloft, has brought it down to parade rest, and to make up for the easier acrobatic feat has obtained a torch for her left hand; but otherwise the group is wonderfully well arranged, making a unit full of composure and, moreover, replete with sculpturesque form, so that it may be seen perfectly from the pavement. Many of the other statues, lacking this

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quality, fail to "carry" from their high eminence.

It is to be regretted that Mr. Niehaus's group below has not the same quality. Also it would have been better, we think, had Mr. Niehaus used bas-relief treatment, instead of which his figures in almost full relief seem stuck to the background; and there is no pleasant gradual transition from the straight lines of the composition—as in the tablets of the law and the two kneeling guardians—to the curved lines—like the crescent moon behind the owl, the parchment that Time is holding, the ram's horn, and the wreath.

The ten figures of the *Law Givers* are, for the most part, the work of the younger men, and show that our sculptors still need the practice of designing figures to be seen at a height. There is, too, in most of them an echo of things that have been done before: the figure of *Moses* readily recalls Michael Angelo's creation, while there is a gentleman with a very ample supply of cloak and hood, suggesting that he is prepared for a domino party, and that he is a cousin german to Sargent's prophet *Hosea*. This is Lukemann's figure of *Manu*. The heads in almost every case appear a little too small, and the drapery is uniformly undulating and rounded. Had two or three of the statues been more severe, the effect would have been enhanced, as that would have served as a connecting link with the right lines of the building. For instance, in Mr. French's group, the plinth on which *Justice* is standing and the perpendicular direction of the drapery and the torches very subtly connect the group with the building. A few rigid folds in the drapery of the single figures might have given them the more architectural character.

On the other hand, it must be said that in all these single figures the general pose, the gesture of the hands, is remarkably successful. Not a single figure is too violent; there are no raised fingers stopping horse-cars, or telling baby to mind papa, or ordering "zwei beer." Mr. Bitter's group comes very near being an outlander among these calmer figures; the hands of *Peace* are just a trifle suggestive of an automaton.

The rest of the figures are *Mohammed*, by Lopez, *Zoroaster*, by Potter, *Alfred the Great*, by Hartley, *Lycurgus*, by Bissell, *Solon*, by Adams, *Louis IX.*, by Donoghue, and *Justinian*, by Bush Brown.

As we have said in a previous talk, Mr.

Clark's caryatides seem a trifle undersized, but perhaps now that the other statues are in place this is less marked, and his figures take on more the effect of a bas-relief frieze than of supporting elements to the cornice, but we wish that they, too, had been more severe.

The architectural details of the building have been distributed with a scholarly view to their adding richness wherever possible, and have been executed with a sharpness of touch that speaks well for the workman employed. Every part of the building seems to have had due consideration; there are no hiatuses of monotonous blank spaces. Possibly the capitals of the Madison Avenue columns and the capitals of the pilasters behind them crowd unnecessarily upon one another, and it may be that the entrances to the building are somewhat narrow, but it mitigates this blemish that the crowding of the Madison Avenue façade suggests largeness of forms, so that that end, which is only fifty feet wide, does not look emaciated; and since the doorway is merely for the ingress and egress of the judges and of parties to the suits to be tried, there is, perhaps, no special reason why there should be a large entrance. We cannot, however, find an excuse for the balustrades of the railing on the sidewalk and upon the cornice, which are certainly ugly shapes, unclassical in spirit, smacking of the turning lathe at every bulging. But with these three exceptions, the details are worked out in the most satisfactory manner as one perfect organism. The spirit of the classical richness is everywhere; bands of the egg and dart moulding, the fret, the meander, and the acanthus follow one after the other on capital, cornice, and over the ceilings. The latter are gold throughout, which is in keeping with the Sienna marble of which the side walls are constructed, wherein the prevailing color is rich ochre, almost dark saffron, mixed with white. The decorators have also been mindful of the yellow of the side walls, and have repeated their warm tones in their paintings. Mr. Cox, who is fond of yellow, has been very lavish with it, while Mr. Reid has gone a step further in the draperies of his *Peace and Plenty*, and introduced a mottled pattern of purple and ochre; its effect more than anything else unites his panel with the walls and gives it the major part of its claim to be called a mural decoration.

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IT is an open question whether the art students of the country, either those who have entered the profession or the mere tyros, appreciate the educational advantages offered them. Take, for example, the New York School of Applied Design, which Mrs. Dunlap Hopkins has so enthusiastically organized and so ably maintained for half a dozen years past. It does not seem from the recent exhibition, held May 21st to 24th, that the young ladies of the country have done their share in building up a thriving institution: the general method of instruction, the majority of the teachers, seem to be beyond question adequate, yet there was not the spirit of school work in what was shown; each department seemed like a private class not too remunerative to its organizer. The exhibition was just saved from the brand of mediocrity by the work of one or two pupils. This was the case in the composition, antique, life, sketch, and animal classes. The architectural department made a particularly poor showing, and the taste displayed in the wall paper department was execrable. The historical ornament class showed great strides beyond previous years; the work was not so petty as it used to be, and there was some lettering shown that was fair, though there was still room for improvement in that respect, and, we may add, also in the lettering in the book-cover designs, which, by the way, were for the most part impracticable as working designs. Though the studies were fair in color, the method pursued in the water color class is the De Longpré method, which does not call for indorsement; but there were some careful studies from nature shown that were more acceptable than the sloppy work we often see in classes where the method is preferred. In the elementary department there were many designs where flowers were conventionalized with a great deal of thoughtfulness and no little ingenuity. The silk department, however, deserves the greatest praise, since the general standard was high and the designs were thoroughly practical for printing. The prizes this year were awarded as follows:

Elementary Department: First Prize (\$50 scholarship for 1900-01, given by Mrs. Dunlap Hopkins), to Miss Alice Holly. Second Prize (\$10, given by Mrs. William Woodward, Jr.), to Miss Grace King. Third Prize (\$5, given by Mrs. William Woodward, Jr.), to Miss Elsie Struss. Historic Ornament Class, ending May, 1900: First Prize (\$20, given by Mrs. William

Woodward, Jr.), to Miss Claire Haywood. Second Prize (\$10, given by Mrs. William Woodward, Jr.), to Miss Mary Hasbrouck. Water Color Classes (\$25, given by Robert W. Van Boskerck, Esq.; \$5, given by Mrs. Sanford Bissell; \$5 prize in each class): to Miss Mary Whittredge, to Miss Grace King, to Miss Katherine Whyte, to Miss Charlotte Bliss, and to Miss Alice Holly. Silk Department: First Prize (\$50 scholarship for 1900-01), to Miss Martha Cutter. Second Prize (\$10, given by Mrs. Reeve Merritt), to Miss Mame B. Kneas. Honorable Mention, to Miss May Burdette.

Wall Paper Department: First Prize (\$50 scholarship for 1900-01, given by Miss Frelinghuysen), to Miss Laura Wheelock. Second Prize (\$10, given by Horace Wolcott Robbins, Esq.), to Miss Sarah Tibbetts. Honorable Mention, to Miss Elizabeth Ross. Architectural Department: First Prize (\$50 scholarship for 1900-01, given by Thomas B. Clarke, Esq.), to Miss Helen Chamberlain. Second Prize (\$10, given by Barr Ferree, Esq.), to Miss Rose Mestrie. Third Prize (\$5), to Miss Louise Meyer. Illustration Department—Composition Class: First Prize (\$50 scholarship for 1900-01), to Miss Aline Frankau. Second Prize (\$10, given by Miss May Stratton), to Miss Frances Elmer. Costume Sketch Class: First Prize (\$25 scholarship for 1900-01, given by Mrs. Brinsley Sheridan, Mrs. William Woodward, Jr., and Mrs. William Ootout), to Miss Jessie Neck. Second Prize (given by Mrs. George Schermerhorn), to Miss Aline Frankau. Extra Prize (\$10, given by Miss Remsen), to Miss Helen Morris. Life Class: First Prize (\$50 scholarship for 1900-01, given by J. Hampden Robb, Esq.), to Miss Grace Allen. Second Prize (\$10, given by Miss Emilie B. Grigsby), to Miss Kellogg. Extra Prize (\$10, given by Miss Remsen), to Miss Jessie Neck. Antique Class: First Prize (\$50 scholarship for 1900-01, "Tuxedo Scholarship"), to Miss Ida Hanson. Second Prize (\$10, given by Miss Emilie B. Grigsby), to Miss Harriet Horsfall. Honorable Mention, to Miss Hazel Roberts. Animal Class: First Prize (\$50 scholarship for 1900-01, "John Wolfe in Memoriam," given by Mrs. Grenville Kane), to Miss Josephine Pitkin. Second Prize (\$5, given by Mrs. James Harri-man), to Miss Lulu Foote. Special Prize (\$10, given by W. H. Funk, Esq.), to Miss Julia Siedler. Special Prize (\$50 for a problem in the Architectural Department, given by Mrs. N. L. McCready), to Miss Rose Mestrie.

REVIEWS OF BOOKS

JEAN FRANÇOIS MILLET. A collection of fifteen pictures and a portrait of the painter. With Introduction and Interpretation by Estelle M. Hurl. (Houghton, Mifflin & Co.) [The Riverside Art Series.]

As a handbook to certain phases of Millet's work, Miss Hurl's little book should find a welcome from every lover of the great French master's art. The selection deals with peasant out-door and indoor life, and includes such pictures as "Going to Work," "The Knitting Lesson," "The Shepherdess," "The Angelus," "The Sower," "The Gleaners," "The Milkmaid," "The Man with the Hoe," etc. There is not much to be said for Miss Hurl's "interpretations," except that they show a sympathy for the artist's work which inclines toward sentimentality; otherwise they are accurate and painstaking. The most valuable portions of this book are those dealing with the history of the pictures described, their present places of abode, and an outline table of the principal events in Millet's life. For what they pretend to be, the illustrations are not at all bad.

THE TREASURES OF THE METROPOLITAN MUSEUM OF ART OF NEW YORK. Described by Arthur Hoeber. Illustrated. (R. H. Russell. 8vo, paper wrapper.)

A very carefully written handbook, and, considering the variety of the subjects described, creditably accomplished. The illustrations are good and fairly representative of a very interesting collection. The publication of this brochure suggests the desirability of issuing a more elaborate work, with General di Cesnola as editor, in which each department of the Museum should be treated by a specialist. Mr. Russell could do ample justice to such a publication, so far as its manufacture is concerned, and it ought to have a financial success.

THE BEACON BIOGRAPHIES. Edited by M. A. De Wolfe Howe. (Small, Maynard & Co., Boston.)

The publishers send us ten volumes, so far issued, of this series. They consist of "John Brown," by J. E. Chamberlain; "Phillips Brooks," by the editor; "Aaron Burr," by H. C. Merwin; "Frederick Douglass," by H. C. Merwin; "David Glasgow Farragut," by James Barnes; "Nathaniel Hawthorne," by Mrs. J. T. Fields; "Robert E. Lee," by W. P. Trent; "James Russell Lowell," by E. H. Hale, Jr.; "Thomas Paine," by E.

Sedgwick; and "Daniel Webster," by Norman Hapgood. The aim of the series, we understand, "is to furnish brief, readable, and authentic accounts of the lives of those Americans whose personalities have impressed themselves most deeply on the character and history of their country." So far as a cursory examination of the volumes before us permit us to judge, we think that these prettily printed booklets fulfil excellently this aim. The list already published and those announced do not include many names of quite as much importance as those given, but no doubt the publishers will make the series as representative as possible. The inclusion of an artist or two would help in the realization of the aim as laid down in the prospectus.

A WOMAN'S PARIS. A handbook of every-day living in the French capital. (Small, Maynard & Co. \$1.25.)

We do not remember ever having seen a guide to the French metropolis, in English, written for women. This dainty little volume is almost an ideal one of its kind, designed for the average American lady not too poor to enjoy herself and not too rich to make enjoyment *blasé*. It gives information as to the various routes most common, the charges by those routes, and the best way to instal one's self in the city for purposes of sight-seeing. Other chapters deal with choice of living, servants, language, marketing and meals, climate, cabs, galleries and churches, theatre-going, shopping, dressmaking, sport, suburban trips, society, and the Exhibition. All brightly written and carefully digested. We congratulate the publishers on having produced as pretty a book as the title demands. It is also amply illustrated.

THE PRINCE WHO DID NOT EXIST. By Edward Perry Warren. With pictures by Arthur J. Gaskin. (Charles Scribner's Sons. \$2.00 net.)

We are afraid the humor of this slight sketch, if humor be intended, does not quite reach us. We may be dull; but we don't follow the story of this prince who did not exist, because he was in a fairy-tale, and of the princess who would not marry him, because she was not in a fairy-tale. Nor, for the matter of that, do we appreciate the "get-up" of the volume. Mr. Updike's printing is excellent; but we are of opinion that he might have put his taste to

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a better purpose. Moreover, we question even the taste which applies a black-letter type on a leaf folded after the fashion of the Japanese books. Mr. Gaskin's pictures call for no comment. If the Kelmscott Press had never existed, this volume had never been published. We hope that there will not be many such imitations.

THE GREEN FLAG and Other Stories of War and Sport. By A. Conan Doyle. (McClure, Phillips & Co. \$1.50.)

This is Mr. Doyle's twentieth volume of stories, a fairly good record for a decade of years. Like all Mr. Doyle's previous volumes, it justifies him in the step he took when he resigned the medical for the literary profession. Sir Walter Besant will bear us out, we opine, in this qualification of the term "profession." Perhaps the best story in the volume is the one entitled "The Croxley Master." It is a story of the prize-ring, and, like "Rodney Stone," shows Mr. Doyle not only as a deft descriptive writer of a boxing match, but also as an ardent lover of the sport itself. It deserves reading, if only for the exciting half hour the reader is certain to experience. "The Crime of the Brigadier" introduces us once more to the ever-boastful Gerard. "The Green Flag" calls to mind one of Mr. Kipling's soldier tales and to Mr. Doyle's credit. The other tales are readable, if not distinguished. Of these the strongest is "Captain Sharkey."

MONSIEUR BEAUCAIRE. By Booth Tarkington. (McClure, Phillips & Co. \$1.25.)

When Mr. Tarkington wrote "A Gentleman from Indiana," we were aware that a new and strong literary light had come to illumine the American world of letters. Of its kind we had read nothing finer than that masterly description of life in a Western township. With "Monsieur Beaucaire" before us, we are convinced that Mr. Tarkington has a fine imagination. Sitting in a modest room in a town like Indianapolis, and writing this modest (so far as length is concerned) story of life in Bath in the eighteenth century, and realizing that life in every pulse of its atmosphere, is a feat of which Mr. Tarkington can well be proud. Monsieur Beaucaire is simply charming—that is the only word which fitly describes him. He is a gentleman, to the finest fibre of his nature; and a French gentleman to boot. He can make love as only a courtier of the days of Louis Quatorze knew how to make love. He is hand-

some, of course; but he is brave and suave; gracious and kind; generous and lordly—in a word, the personification of all those sweet qualities that went to make a gentle and noble man in the eighteenth century. And he lives! Beau Nash had courtliness and manner; he had no heart. Beaucaire has both these qualities also, and he is human. If Mr. Booth Tarkington will realize for us this remarkable period in a more sustained effort, we make bold to say that the great biographer of "Henry Esmond" will have a worthy successor. The publishers might have pleased us better with their effort to produce a pretty book if they had omitted the *rococo* head and tail pieces and printed the text on a good paper.

ON THE THEORY AND PRACTICE OF ART-ENAMELLING UPON METALS. By Henry Cunynghame, M.A. Illustrated. (Archibald, Constable & Co., London.)

Messrs. Macmillan send us this very excellent and very handsomely produced manual. A manual of this kind and on this subject has long been wanted, since there is no book in existence which deals with art-enamelling upon metals by the modern craftsman's method of working. In England there are one or two schools where the art is taught, notably that in Birmingham; but there is so keen an enthusiasm among a certain section of art students for taking up work of this nature, that it is well there should be a published treatise on the subject. Mr. Cunynghame wisely points out that the secrets which were once diffused through a corporate body of craftsmen are now in danger of becoming the exclusive property of manufacturers—a great danger this, in view of the fact that very high prices are now ruling for work that is not very distinguished.

We know of no craft so full of possibilities to the art student, nor so beset with anxieties as to results, as this art-enamelling. It is not a clean work; but its productions may give the worker infinite delight. Moreover, each piece of work is stamped with the particular originality of the worker, giving it a special value. Nowadays, if the young lady who wastes her time in designing book covers and menu cards would but take herself seriously to the study of art-enamelling, she would not only arrive at a stronger instinct for what is abiding, but would repay herself considerably for the outlay of money and labor. We can recommend this new manual.

T. S.



STAINED-GLASS WINDOW FOR ST. EUSTACE CHURCH, LAKE PLACID, N. Y. DESIGNED BY MR. EDWARD P. SPERRY, OF THE CHURCH GLASS AND DECORATING COMPANY, NEW YORK.

THE INTERNATIONAL STUDIO

SUPPLEMENT

AMERICAN STUDIO TALK

THERE is, we find, among newspaper writers and others, a tendency to disparage Mr. James Brown Lord's excellent work on the Appellate Courthouse of which we spoke enthusiastically last month. It is condemned for its lack of severity, and its ornaments likened to the icing on a cake. Now although it is true the building lacks that severity which many associate with a courthouse, yet the whole scheme has been carried out in such a scholarly manner that we ought to think of how much better it is than the average public building in New York. Think of how many times better it is than the new Tombs! Is it not more pleasing in contour

and detail than the new Museum of Natural History? Is it not more imposing than the Lenox Library? Are there many recently erected buildings, other than McKim, Mead and White's Columbia College Library, or the new wing of the Metropolitan Museum, that compare with it? Criticise as one may, it is a landmark in metropolitan architecture. Its importance, we think, will excuse some addenda to our last review.

First, there are some valuable lessons taught by the conventionalization of the ornaments, outside of the conventionalization of the building itself, which show us that an artist can express himself within recognized formulas and that the result is apt to be less open to criticism

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than if outré in arrangement. Take, for example, Mr. French's group: here the figure forms the base of a triangle of which *Justice's* head is the apex, and which, though in no way too obvious, is easily discernible by the expert, the whole composing a mass—the pyramidal—that has been tried and found acceptable since the days of perfect Grecian art.

Mr. Lopez's *Mohammed* is another example of success because it does not transgress the fundamental laws of architectural sculpture: the figure stands erect, with the hands close to the body; there are no projections to create angular margins in the silhouette—all is calm and suave. Certainly the result is better than in Mr. Potter's *Zoroaster*, whose raised hand hides the face, when seen from the west. This may be a negative quality, but considering Mr. Lopez's Dewey Arch group, *The East Indies*, which was certainly not very imposing, his *Mohammed* shows great advance in monumental sculpture.

Two statues which form important links, or really the keystone, of the sculpture series were not mentioned in our last review because they were not then in place: they are *Force* and *Wisdom*, by H. W. Ruckstuhl, under whose supervision, we have just learned, all the sculpture of the building was planned. Mr. Ruckstuhl says of the plan: "Wisdom and Force alone produce the triumph of law—the prevalence of Justice—the prevalence of peace—and finally the fruits of peace. Hence, *Wisdom* and *Force* are at the foundation of the Courthouse. From these, two columns lead the mind up to a tympanum containing an allegory of the *Triumph of Law*. This is crowned by a group of *Justice*. On the east a similar group of *Peace* is placed."

Wisdom points to the following text, supposed to be in the book of wisdom: "Every law not based on wisdom is a menace to the State." This is cut on the plinth. *Force* is the incarnation of the military force of the nation. The head is a composite of Grant, Miles, and Admiral Bunce. He is ready to answer to the call of Wisdom, but he suggests the supremacy of the civil power by drawing the sword slightly toward himself and calmly saying to all: "We must not use force till just laws are defied."

We think we are right in condemning Mr. Bitter's group, since when first seen it is not imposing; but the modelling of the two seated figures is excellent, especially the man's figure, where the forms are quite equal to those in Mr. French's figures; and when we look at this figure with the memory of his men's figures in the

Combat group on the Dewey Arch, we recognize that this sculptor is a strong creator of the male figure.

THE outcome of the suit which Mr. Dielman has brought against the unauthorized publisher of his Congressional Library decoration is looked forward to with interest by publishers and artists alike. So far as Mr. Dielman is protecting the right of an owner of a work of art, we side with his attitude; the second question, whether an artist owns the copyright of a painting for which the state pays, is simply a matter of previous agreement, which the judge can decide in this case; but in regard to the advisability of the state ever making a contract with an artist by which he should own the copyright of his work is, we think, to be decided in the negative: the artist should be able to hold a copyright on his original drawings and studies, but a painting, or a piece of sculpture, once paid for by the state, is as much the property of the public as a tree or flower planted by the state; and when we remember the indignation of the artists when one Jones, the Superintendent of Prospect Park, Brooklyn, prohibited William M. Chase from sketching the public's trees and flowers in the Park, we are surprised that Mr. Dielman and other artists deny that their works bought by the state are public property. By all means, let there be as many photographs as possible distributed throughout the country of the decorations in the Congressional Library, Boston Public Library, the Appellate Court, and the treasures in our public museums. The government pays for these art productions that the people may be educated. It is very poor taste on the part of the President of the Academy of Design to take the stand that the public cannot make reproductions of his paintings for which they have paid; it indicates the commercial view of art which we have hitherto ascribed to the Academy of Design by calling it "a market."

THE Church Glass and Decorating Company has just completed a stained-glass window designed by Edward P. Sperry, illustrating the legend of St. Eustace, a huntsman of the time of Justinian, who, encountering a stag in the forest and about to throw his javelin, sees, like St. Hubert, a vision of a crucifix between the animal's horns. The window is for the Chapel of St. Eustace on Lake Piacid in the Adirondacks. The motive was selected by the rector, the Rev. Dr. W. W. Moir, who assumed that this.

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pictorial subject would be more easily understood by the guides of the Adirondacks than a more symbolical motive. In the execution of the window the realistic effect of the mountain sunset seen through the leaves of the trees, and of the gray color of the tree trunks, is highly acceptable, while the running brook in the foreground is suggested by the transparency of the glass in a most pellucid way. We reproduce the subject from a photograph, which, however, does little justice to the bright color of the window.

IT would be difficult to overestimate the salutary effect it would have upon American art, if a William Morris should rise up among us and, taking some of our young art students under his superintendence, teach them the possibilities of the applied arts; since the American people are so ready to take hold of any novelty with indications of serious purpose behind it. But our artists are mostly busy with their painting, and there seems to be little chance of well-directed labor in this field. Mr. George De Forest Brush, however, has found time to form a class in pottery in which he is teaching the true principles of handicraft. This is no class, mind you, in decorative designing on paper, but is a class in handwork, if there ever was one; for Mr. Brush will have none of your machinery; he not only taboos the mould, but he even prohibits the ancient and much revered potter's wheel; and his students model jardinières and vases by hand as did the primitive potter; there is the touch of the artist's finger, the anti-mechanical feeling in every product of the studio. Mr. Brush, who is a socialistic disciple of William Morris, gives his time to the class without remuneration, mainly directing the students' endeavors by his enthusiastic sympathy, now and again showing them a sketch from his portfolio of a piece of Pueblo pottery, which he made during his stay with the Indians, or planning, perhaps, new and simple shapes for them. The class has not been organized very long, but it has already been able to supply several patrons with hand-made pots for out-of-door decoration; and landscape gardeners would do well to investigate this new art industry, for surely there is no more suitable adjunct to the arranged garden than the earthen pot with its ochre color and irregular shape, so cognate to the ground on which it stands and to the plant form that may be placed in it.

AT the Art Students' League anniversary celebration, which we mentioned in June, Mr. C. Y. Turner, the League's new president, on behalf of J. Sanford Saltus, presented to the members a large silver loving cup, which the donor had had made in Paris, and which was engraved with a fleur-de-lis for each of the twenty-five years of the League's existence, and Mr. Saltus said in his letter accompanying it that he hoped to add fifty golden lilies when the League's Golden Day should come.

Mr. Saltus, who had studied at the League some years ago, but was prevented by ill-health from pursuing his art studies to a professional end, has as an amateur done his share in encouraging art in this country, and, on the principle that charity begins at home, his alma mater has come in for a lion's share of gifts. Each year he presents a prize of \$50 for the best portrait from life. When he was a boy Mr. Saltus showed phenomenal precocity; he used to cut out of paper with the scissors regiments of soldiers and menageries of animals which were as vivid as the scissored silhouettes of Konevka.

SPEAKING of Mr. Saltus as an amateur who has done his share of fostering art, reminds us of the magnificent gift that that prince of amateurs, Mr. S. P. Avery, has just made to the Lenox Library—his collection of seventeen thousand prints. These, with the prints the Library already possessed, from the Lenox, Stewart, Duyckinck, Tilden, and Emmet collections, make its possessions number among the thirty thousands, so that the student of black and white has a wealth of riches to choose from. The prints are under the charge of Mr. Frank Weidenkampf, known as a writer on art, who has been connected with the Astor Library for ten years or more, and was the compiler of the catalogue of the Menzel lithographs exhibited during the Senefelder anniversary at the Grolier Club, and is as well qualified to be the curator of the Lenox print department as any one in the city. The collection is rich, both in complete sets of the great and well-known etchers and lithographers and in the various examples of minor men, or men who, like Constable, Chrome, and Millet, have made but few experiments in reproductive black and white. The complete sets embrace Whistler, Seymour Hayden, Fantin-Latour, Jacque, Menzel, Cruikshank, Lucas, Buhot,

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Daubigny, Jacquemart, Bewick, Anderson, Hogarth, Meryon, and many others. There are some early examples of the work of American painters, who, like Winslow Homer, began their careers at the lithographic stone.

The end of the century has seen the revival of mural painting, of classical and Renaissance architecture, of book binding, and of the arts and crafts; and there can be no doubt that soon we shall see the revival of etching, lithography, and wood engraving, toward which there is a strong movement in Europe. It is to be hoped that the Avery collection will have its influence for good upon our younger artists who may be concerned in this revival.

The management gave us a foretaste of how the collection will be levied upon to contribute to special exhibitions, by inaugurating with the display of the plates of Turner's *Liber Studiorum*, consisting, not only of the full set of the prints—both of the etched outline plates by Turner himself, and of the plates with mezzotint additions by C. Turner and William Say, Reynolds, Lupton, and others—but also of photographs of Turner's original sepia drawings, and, as well, some original mezzotints by Turner not properly part of the *Liber*, but designed in the same spirit. It is inspiring and stimulating to see a complete set of these plates (the way Turner wished the series to be seen); and when we remember that the South Kensington Museum has not—at least did not have in 1890—any of the outline etchings of the series, we can imagine the great value of Mr. Avery's set.

An exhibition is at present being held consisting of French caricatures, posters, and other material relating to the Franco-German War of 1870-71, while at the Astor Library, but still under the supervision of the Print Department of the New York Public Library, is a collection of Japanese color prints illustrating the Japanese-Chinese War which the authorities have placed on view anent the present imbroglio in the East.

We have mentioned before the remarkable discrepancy between the large volume of work put forth in America by the printing-press, in which the designer is responsible for the attractiveness of the product, and the meagre opportunities that are given that same designer for studying what is best in the graphic arts—now and then a poster exhibition, a few book covers sandwiched in between architectural work, a

printers' show, in which ease and rapidity of production rather than good taste is the keynote, these are the few facilities offered for study. It is to be hoped that during the summer time, when the half holiday is the rule of the factory, the designers for the printing-press will avail themselves of the greater opportunity the Avery collection offers.

BROOKLYN.—The Pratt Institute announces a new department of instruction, an "Art Metal Course," including chasing, engraving, die-sinking, and enamelling. Whatever the Pratt Institute does, it does on a liberal scale, so we do not doubt that the class will be a success from a trade point of view; but we are not quite sure that the following clause from the circular promises the high standard that an art school—liberally endowed—should set for itself:

"The class will be managed as any industrial establishment, and students completing the course will be qualified to enter the profession as artist-artisans, equipped not only with artistic appreciation and power of execution, but also with a knowledge of the requirements of the trade, thus dispensing with the usual apprenticeship necessary to the adjustment of principles to practice."

Is the Pratt Institute sure that our "industrial establishments" have ever produced a single work that could by courtesy be called a work of art? And as to the "knowledge of the requirements of the trade," of what value is that, that it should be part of an educational institution's curriculum?

We think that the Pratt Institute would add more richly to its laurels if it engaged some such craftsman as Mr. Charles H. Barr, with the proper feeling for what art is, and allowed him to train the pupils to produce works of art, and let the "Trade" take care of its own requirements.

CINCINNATI.—Mr. Frank Duveneck will have charge of a class in painting at the Art Academy for the season of 1900-01, which will be organized in September.

BOSTON.—We have received a newly issued circular of the School of Drawing and Painting. The instructors for this coming year are Edmund C. Tarbell, Frank W. Benson, Philip Hale, Bela L. Pratt, Mrs. William Stone, Anson K. Cross, Edward W. Emerson, and Miss R. L. Smith.

REVIEWS OF BOOKS

IN SUMMERTIME. By Robert Reid. (R. H. Russell.)

"In Summertime" is the title of a large thin folio from the press of R. H. Russell, and consists of reproductions from seventeen paintings by Robert Reid. It is frankly a book for those who are interested in the fine arts, and beyond a brief introduction there is no word of text. The engravings seem to be more than ordinarily successful in suggesting the light and color which are so characteristic of Mr. Reid's work, and the splendid isolation of large pages and wide margins gives them a value that they could not hope to possess on a crowded page. Mr. Reid's very personal art is too well known to need any extended review here, but it is cause for distinct congratulation that we have so optimistic and buoyant a dreamer among the prosaic realities of to-day. His buoyancy is expressed in every touch, and one cannot but envy Mr. Reid the good time which his pictures all seem to say he had in the doing of them. The arabesque, or decorative arrangement of tone and color masses which plays an important part in all of Mr. Reid's work, is well exemplified in the two pictures "Tiger Lilies" and "Day Lilies." The subjects fall quite appropriately within the lines suggested by the title.

A painter cannot hope to have the numerous audience that waits upon the illustrator of to-day; but by publishing such books as this, Mr. Russell will go a long way toward bringing the work of well-known painters nearer to the public, and, to a certain extent at least, overcoming the drawback under which the painters labor. W. P.

A LIST OF DRAWINGS BY AUBREY BEARDSLEY.
Compiled by A. E. Gallatin. (M. F. Mansfield and A. Wessels.)

Mr. Gallatin sends us a prettily printed list of Beardsley's drawings, intended as a supplement to the iconography made by Mr. Aymer Vallance. To collectors of Aubrey Beardsley's work this volume should prove very helpful, since Mr. Gallatin has done his work accurately and with full information before him. It may be of interest to note here that "The Early Work of Aubrey Beardsley," a volume fully described by Mr. Gallatin, is to be supplemented by a companion volume, to be published this fall, and to be entitled "The Later Work of Aubrey

Beardsley." This book will contain all the illustrations not included in the first book, and will probably have an "appreciation" of the artist from the pen of his co-editor on "The Yellow Book," Mr. Henry Harland.

One or two corrections and additions might, with advantage, be noted by Mr. Gallatin. The "De Maupin" drawings were reproduced in photogravure, a fact not stated in this list; "Hazelle" should be "Hazell"; articles on Beardsley in the "Saturday Review," the "Spectator," and "The Speaker" are not mentioned, and if a "note" in "Literature" is worth recording, so are the many "notes" and "appreciations" which appeared after Mr. Vallance's list was published. We admire the printing of this little brochure.

THE PRACTICE OF TYPOGRAPHY. A Treatise on the Process of Type-making, the Point System, the Names, Sizes, Styles, and Prices of Printing Types. By Theodore Low De Vinne. (Century Co.)

Mr. De Vinne is to be congratulated on a most successful issue out of a self-appointed task, that would have loomed awful to a mind less richly endowed than his, or to an experience more limited. He modestly calls it "a summary of detached notes"; but, indeed, it is far more than that. It is an exceedingly able handbook of technical information and a valuable historical summary of a craft as fascinating as it is useful. No student of typography can afford to ignore this little volume. It is packed with the product of one of the most remarkable experiences ever attained by any single person. The historical part is made almost self-evolving by setting the account of each printer in the special type for which he was best known; and although this gives a somewhat chaotic appearance to the look of the pages, it yet enhances their value far beyond the mere ornamental display of the ordinarily prettily printed book. We quail in thought before the labor that Mr. De Vinne must have gone through to accomplish this. Now that it has been realized, we have nothing but admiration for his pertinacity and applause for the design.

We shall eagerly await the promised treatise, to companion this volume, on the composition of title-pages. That is an art in itself.

Reviews of Books

THE ARTS OF LIFE. By Richard Rogers Bowker.
(Houghton, Mifflin & Co.)

Mr. Bowker's little volume deals truly with the art of living, and not with any of the arts that have made life pleasurable. His subjects range from education to religion, through business and politics. On all these matters, as well as on the general theory of living, he writes sympathetically, and apparently from a deep experience. The value of Mr. Bowker's thesis may best be gathered when we state that it is not based on any form of dogmatic religion. In this way he frees himself from a more advanced criticism, and finds a basis for his teaching in the actual conditions of social existence. We think his book should prove a very helpful guide, especially to the young, and we have great pleasure in recommending it. Did space permit, we might have ventured to traverse one or two of his statements; but as these are of a purely academic character, they in nowise militate against the practical value of Mr. Bowker's exegesis of ethical and spiritual questions.

RELIGIO PICTORIS. By Helen Bigelow Merriman. (Houghton, Mifflin & Co., Boston.)

Miss Merriman was unhappily inspired when she selected her title for what is, in truth, an able exposition of the artist's function and method of work. "Religio Pictoris" recalls the "Religio Medici" and Sir Thomas Browne. Now the "Religio Medici" is one of the most charming and alluring of books in the English language. By a magic that eludes our analysis Browne imported into his writing a delicate magnetism that at once draws, fascinates, and engages. It is refulgent with what, for want of a better term, we call style. We do not for one moment wish to institute a comparison between Browne's masterpiece and Miss Merriman's thoughtful treatise, since that would be to mistake Miss Merriman's meaning, though her choice of a title would deserve the criticism that would surely follow. All that we wish to record is a slight protest against an assumption of authority that neither the style nor the matter of her book warrants. The style of "Religio Pictoris" has nothing to do with the subject-matter; but the subject-matter has much to do with the young man or young woman who sets out for a career of artistic expression, or who hopes to attain to an educated point of view of the artist's objectification of his insight.

Miss Merriman dogmatizes. She has a way of

being positive about abstract matters that sets us to pointing a note of interrogation on the instant. She insists on what she calls the "ideal" as distinct from the "actual." "The painter is bound both to the ideal and the actual. . . . He is thus obliged to take both sides of life into account. . . . The transmuting of the actual into the ideal must take place in the painter's own personality." To state these propositions is at once to cause the reader's brows to rise in questioning wise. What is meant by the "ideal"? What is the "actual"? And what relation has that which is called "personality" to both the "ideal" and the "actual"? As a matter of fact, the painter's business is not to transmute the actual into the ideal, but to make the ideal actual. His art is an objectifying art. It is his insight into the realities that demand such presentation as shall make them common property.

The chapter on "The Ensemble" bristles with such questions as we have indicated. The trouble is, Miss Merriman has attempted too much. She has tried to dovetail a specific statement of the technical application of pictorial art with a pseudo-metaphysical treatment of the foundations on which such application might presumably rest, and has ornamented the result with a sort of ethical embroidery. We do not here wish to enter on the vexed question of the relation of Art to Morality, though the subject is a tempting one. But Miss Merriman takes for granted what is most questioned. These aspects of her book, coupled with its dogmatic manner, detract from an even appreciation. But her work deserves wide and careful reading.

INSTRUCTION IN PHOTOGRAPHY. By Sir William de W. Abney. Tenth edition. (J. B. Lippincott Co.)

Sir William Abney's handbook to the practice of photography is too well known to demand a detailed criticism. It has passed beyond the tentative stage and is recognized as one of the best authoritative text-books on the subject with which it deals. In this edition extensive additions have been made, notably on the subject of "photo-block work" and on that of "three-colour printing." The subject of lenses has been treated more fully than in previous editions, and large extracts are included from Mr. Child Bayley's history of their evolution, which appeared in the catalogue of the London Crystal Palace Photographic Exhibition. T. S.

THE INTERNATIONAL STUDIO SUPPLEMENT

AMERICAN STUDIO TALK

IT has been our custom for the last four years to devote the summer STUDIO TALK to the consideration of the contents of our public museums.

It is especially auspicious, we think, this year, that the exhibition of the work of Frederick E. Church, which has been arranged for the summer at the Metropolitan Museum, should allow us to resume the topic of American landscape, which we discussed in our June number. The management certainly deserves great credit for arranging this exhibition; there is no other way in which the public are able to view in retrospect American work, and thus form an intelligent estimate of our progress in art.

When we spoke, in June, of the works of the Hudson River School having a panoramic grandeur, we did not know of the Church exhibition, and it is pleasing to us to see how this collection of fourteen paintings bears out our statement; for there is no denying that on entering the gallery one's feeling is that of respect for the artist who thus attempted to depict the picturesque scenery of the antipodes; and it is perhaps uncritical for one to attack the weak points of this artist, if one does not at the same time bear in mind the general standard of American art at the period when he formed his style, and the general taste of the country at that time. We have already in our consideration of the American sculpture in the museums spoken of the taste of 1830 to 1876, and Church was a natural product of that taste, which called for sand-papered surfaces in sculpture and minute topographical delineations in landscape painting.

True it is, that at the same period Fuller, Hunt, and Inness managed to break away from the mediocrity of the times, and to accomplish something noble, and the at that time young draughtsman, Winslow Homer, showed that he could exercise good taste even surrounded by chromo art; but the standard of the period had

been set by Durand, Cole, G. L. Brown, Cropsey, William T. Richards, and Kensett, augmented by the influence of the Düsseldorf School and the writings of Ruskin.

That quality in a painting which gives it mural characteristics, which makes us feel that it was either painted for a place and is seen best in that place, or that, at least, it was painted for a wall and hanging thereon forms a decoration, as a Reynolds or a Gainsborough portrait, or a Corot landscape, is a quality entirely absent from the Church paintings. Though large in size, they are eminently easel pictures, and would be well suited to a traveling show. They are panoramic, and had they been painted primarily to be exhibited on a circuit throughout our country before geographical societies, and had they finally found their resting-place in the Museum of Natural History, they might be classed with Audubon's birds and Catlin's Indians as triumphs in the illustration of natural history. They are, indeed, fundamentally didactic; the student of geography, the student of mankind must see very vividly vistas of the earth's anatomy, and glimpses of the stone age man, and his subsequent conversion to Christianity, when he is but the minutest microbe in relation to the inanimate nature around him. The handful of people on the River Yaguachi, occupied in very elementary household duties under the shadow of *Chimborazo*, give one as graphic a picture of little more than the stone age life as does a chapter from Figuier. Here, too, in the glimpse of the city with its late Renaissance cathedral, incongruous in the midst of this wild grandeur, and, again, in the mission building that we see in the foreground of *Cotopaxi*, and in the wayside cross in *The Heart of the Andes* there is a never-to-be-forgotten vision of the encroaching of exotic Christianity upon the peaceful barbarian. These views are valuable ethnological data.

But this literary or didactic interest does not compensate for the lack of noble line and succulent color which such paintings need to make them, in the light of the artistic judgment of to-day, great art. In his *Heart of the Andes* (painted in 1859), for example, we see mere facts of high snow-clad mountains, nearer a lower mountain, and below a valley where a tangled forest grows. This forest continues to the foreground, and is divided by a rushing river in a deep channel. On its red banks grow overhanging trees, the exposed roots indicating that the river attains great height after the rain. It is here, in the dry coloring of the river banks and roots of the trees—a coloring almost as arid as overcooked beef—perhaps more than elsewhere that the painter shows his greatest weakness; though we also detect puerility in the foliage, where individual leaves are painted a raw chrome yellow or an emerald green, and only suggest branches by their multitude. There is none of that fine understanding of the anatomy of trees that is found in the work of Rousseau and Inness. Let the visitor to the Museum cross the building to the Wolfe Gallery No. 9, and look at the *Edge of the Forest*, by Rousseau, or to Gallery No. 2, and look at *Autumn Oaks*, by Inness, and he will find there adequate foliage delineation—foliage that is an organic part of a tree—a tree seen in the round and at a distance. Again, Church's mountain tops, though they seem to recede because of the diminished size of the trees and rocks upon them, have not that aureole of mist about them which is sure to crown the mountain top of a colorist. If one has been happy enough to see a mountain peak by Courbet in Mr. Frederick A. Chapman's gallery, he will be conscious of the wonderful atmospheric volume which Courbet is able to give in a much smaller area than Mr. Church's. We do not mean to say that Church never paints mist about his mountain tops. *The Rainy Season in the Tropics* contradicts such a suggestion, but it is a very easy trick to surround a mountain with enveloping steam from a tea-kettle; what we have in mind is the rendering of a mountain peak as seen on a clear day, the atmosphere that envelops it giving it its blue color, not half hiding it.

It is, perhaps, more in his weak color sense that Church contrasts with our greatest men, with George Inness, with Homer Martin, and with John La Farge. This color sense is a something which it is difficult to define. It is nearly always the result of cultivation and re-

finement; of an association with the rare and beautiful. In the artist's language he seeks a simile in pigment for rare and precious things; for the lavender of the orchid, the milky blue of the turquoise, the bee-delighting yellow of the water lily, the creamy yellow of the Japanese ivories and Satsuma porcelain, the deep blue of Hirado china, the depth of lacquer, or of over-glaze pottery. In contrasting La Farge and Church, for example, it may be said that Church paints as the amateur china painter decorates, with the starved color of over-glaze, while John La Farge paints in the succulent color of under-glaze pottery or Japanese lacquer. But it is not so easy to prove our case. We seem to have to fall back upon the assertion that one man possesses color sense, another does not, and we can do little more than assert this in the case of Inness and Homer Martin. By happy chance, however, in the case of John La Farge, the idea occurred to us of finding in his writings some evidence of this color sense, which, when verbally expressed in his unique style, would bring home to our readers a realization of its tangibility, so we have selected a few phrases from less than a hundred pages of his *Artist's Letters from Japan*, which, we think, makes a clear case for us (the italics are our own): "They were veiled in the haze of the sunlight." ". . . denser lightness here and there marked the places of the flowers, . . ." "All things lay alike in the blaze, enveloped in a white glimmer of heat and wet, and between the branches of the trees around us the sky was veiled in blue." "Monuments and gravestones, gray or mossy, blurred here and there the green wall of trees." "In the blur of hot air." "The still heat of the sun burned in great smoky sheets across our way." "The color of the flesh glowed in the hot shade." "Almost lost in the glitterings of wet sunlight." "The pure waters of the mountain . . . whose limpid clearness was made blue by mist." "Looking through the trees toward the bridge, in a moonlight of mother-of-pearl." "Between these dark-green walls, all in their own shade, . . . in the centre of the enormous path, and in the full light of the sky, . . . a brilliant torrent rushed down in a groove of granite." "Blue-green mosquito nettings." "A five-storied pagoda . . . blood-red and gold in the sunlight, and green, white and gold in the shadows of its five rows of eaves." "Long lines of light trickled down the gray trunks and made a light gray haze over all these miscel-

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laneous treasures." "On this space, and on the great white gate, the 'great magnificent,' the full sun embroidered the red and white colored surfaces with *millions of stitches of light and shadow*." "Above us a few crows . . . spotted the light for a moment." "The green trees and their thin vault of *blue shade*."

Surely we can see in these expressions an eyesight cultivated in subtleties transcending those of Church. Mark how shadow colors are designated with adjectives as colorful as lights—the green trees become *blue* in the shade; there are discriminations and fine degrees to be noted—lights may be light, but there is a *denser* lightness; colors, too, are seen in atmospheric envelope, they are *veiled* in the haze of sunlight, enveloped in *white glimmer* of heat and wet; the hot air *blurs* and makes *smoky sheets*, and clear water looks *blue through the mist*. The man with such a vision does not paint in a few crude colors, but attunes his chromatic scale to the pitch of the moonstone, the beryl, the opal, the amethyst, and lapis lazuli.

Church saw nature through a cloud of brick dust, through green gauze window screens, through blue glass pickle jars, through yellow tissue paper; his *ne plus ultra* of color was the limit of any pure pigment on his palette; beyond a pure pigment he could not rise.

Perhaps our apology for introducing La Farge in antithesis to Church is the fact that he has used modern methods in interpreting the tropics, just as Stevenson and Stoddard have used modern literary methods, and as their Sandwich Island sketches transcend in brilliancy the average book of travel, so La Farge's water colors of Apia, of Aorai, and of Mauna transcend in their modern color note all other tropical delineations. An 8 by 12 water color of his gives greater suggestion of volume than Mr. Church's six-foot canvases. The cloud mists settle around his mountain tops, and where here and there a palm or pine breaks the blue silhouette of the mountain's flank, it is a tree seen at a great distance with all the attributes that belong to a distant tree; it has not the local color of a nearby tree, but is shrouded in an aureole of distant mist.

As we have said, Church was lacking in noble line. We spoke last month of Turner's *Liber Studiorum*, which may be seen at any time in the print department of the Lenox Library. The study of these prints will indicate to any inquiring student the possibility of treating even more modest subjects with bigness of

line. Turner saw a rock as a product of an æon's firing in nature's kiln, Church saw it as a year-old ash heap. Turner may be condemned for isolating his trees; even he did not paint a forest with as much unity as Constable painted a clump of trees, but he is not guilty of giving us so palpable a cross-section of nature as Church gives us, and when his trees were isolated they partook of a grandeur and dignity of design, like Japanese trees in flat washes, that Church's are entirely without. It is remarkable that, having familiarized himself with the very ends of the earth, as it were, having searched diligently for that which is grand and titanic in nature, Church should have produced so few spots in his canvases which in themselves might be selected for that decorative quality which makes an impression upon the spectator that he may carry away with him and retain as a souvenir when a complete impression may have faded from his memory.

In *Twilight in the Wilderness* there is much to remind us of the methods of Kensett and Cole wherein certain effects of brilliancy are obtained, not by painting the whole canvas in bright tones, but by juxtaposing a small percentage of brilliant pigment (here fiery red clouds) against forced darks of ultra opacity. The absence of vibration in these shadows is a clear indictment against Church. Probably the most luminous of his canvases is *The Ægean Sea* (not dated), where the rainbows are really vibrating. The rainbows (in this artist's grandiose style double rainbows reckoned for much more than one) in *The Rainy Season in the Tropics* (1866) are more palpably pigment, but in the left-hand half of the canvas, against the warm, illumined rocks, there is a very tolerable hint at unity and luminosity; but the dark, right-hand corner with its cold green is singularly out of harmony. Perhaps the cumulus clouds in *The Ægean Sea* should call for as much approbation as the rainbow excites; they are less painty than the parts of any other sky. In the *Aurora Borealis* (1865) the suggestion of light is in a measure effective. Here again the artist gives us the effect of man being a pigmy in the face of nature at the antipodes; the tiny man upon a sled drawn by dogs hurrying toward the ice-imprisoned ship is extremely graphic.

The nearest approach toward color envelope is found in his *Parthenon* (1871) and *El Khasna Petra* (1872), but there is nothing subtle here; it is as palpable a color effulgence as the lamp-

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light effect of the Dutch generists or the English painter Wright of Derby. In *El Khasna Petra* the red sand-stone of Egypt reflects upon the building, giving it a color unity not found in the larger simple landscapes. Still we have but to look at the shadow in the open doorway to see how very elementary was the artist's use of pigment.

There is a painting of *Falls of Tecendama*, executed in 1854, that shows his early Düsseldorf schooling; the fluent pottering round in linseed oil.

The Niagara (1857) is the artist's most celebrated painting, nor is it entirely to be laughed at; yet it by no means equals its reputation. We well remember the excitement in Chickerling Hall when it was bought by the Corcoran Art Gallery at the John Taylor Johnson sale. It is not sufficiently brilliant; the impression of Niagara is more one of iridescence, more one of the parti-colored rainbow mists of a bubble. Mr. Church's key is too sombre. Nor is there the excuse that Mr. Church in this case saw through a temperament, a gloomy one like Ruysdael; on the contrary, most of his paintings show a light temperament fond of color and brilliancy. But there is much fine draughtsmanship in the contour of the waves in the foreground—in fact, it is stronger in drawing than any of his paintings, and considering the volume of his subject, it is much more simple than the *Falls of Tecendama* with its more limited subject-matter. We do not mean to say that there is any adequate largeness to the treatment. There is little structural form; there are, in fact, no big sweeps of color. What force there is, is the force of protraction; the choppy waves of the river run back one after the other, till the eye is deceived into the impression of immensity. The sky is an unhappy color, a sort of faded-grape purple.

The Museum has issued a pamphlet of reproductions of the twelve paintings, with a three-page introduction by Charles Dudley Warner, for which they charge fifty cents, a rather high price, as the reproductions are very faulty. In not one of them are the values correct. The introduction, we think, calls for a word of protest. It indicates how low is the Museum's view of art education. It would certainly seem reasonable, if the Museum of Natural History across the Park wished an introduction written for their catalogue of fossils, that they should call upon a scientist, an expert in that department of study and not a mere literary man,

in order that the public might not only be amused by expert writing, but might be enlightened by expert judgment, and it seems to us that the art-loving public is just as much entitled to expert judgment, and that there ought to have been in this country enough art critics to choose from, so that it should not have been necessary to go out of the way to ask a mere literary critic to experiment upon the public with a fulsome panegyric. Such statements as these, in the light of modern art education, are simply absurd: "And he (Church) came to nature not to copy its external features, but with the real inspiration of art, to interpret it. He was doing, in fact, and without knowing it, very much what Millet and Rousseau were doing in France, and much in the same way." (We can well understand that Church did not know he was painting like Millet and Rousseau.) "No other person of his own generation, certainly, had such power of aerial perspective, or of giving the relative value of distances. These are achievements that no change of fashion can make obsolete. In his compositions Mr. Church has shown the qualities of the great masters—orderly, lucidity, and harmony of design, with the highest poetic sentiment." (We are not sure this sentence is even an example of expert English.)

Again: "And to look at him rather as an interpreter than a copier of nature; but we should not lose sight of his extraordinary technical facility and ability. . . . If the young artist would see how technical perfection of form rises into power and the very life and movement of nature, let him study the painting of rapids in Church's *Niagara*."

Suppose that a bust of Fenimore Cooper were to be unveiled in the Hartford Library, and some New York art critic were asked to make an address, and he should say: "Fenimore Cooper was doing in America what Flaubert and Balzac were doing in France, and very much in the same way. No author of his own generation had such power of describing character and of giving the relative importance to different events; he had a wonderfully true feeling for local color and the proper harmony of the novel. If the young literary student wishes to see how the technical perfection of literary style rises into power and the very life and movement of nature, let him study the novels of Fenimore Cooper."

Wouldn't it make Mr. Charles Dudley Warner smile?

REVIEWS OF BOOKS

PICTURES AND POEMS. By Dante Gabriel Rossetti. Arranged by FitzRoy Carrington. 4to. (R. H. Russell.)

If Mr. Carrington is responsible for the choice of pictures included in this pretty book, he deserves much praise. No better selection could have been made which displays Rossetti both as a master painter and a master poet. One has only to compare the illustrations to "Venus Verticordia," "Lilith," "Pandora," "Proserpina," and "A Sea Spell," to discover not merely an almost perfect objectification of the *motifs* contained in these poems, but to find a variety of treatment which must deliver Rossetti from the oft-repeated criticism that he could only paint one particular face. Rossetti was not altogether, as Mr. Carrington would have us believe, concerned with spiritual beauty. His sensuous, and even sensual nature found exquisite delight in those outward signs of female form and feature which appeal to such a nature. Hence the exaggerations of lips and eyelids and nostrils in the heads of his models. It is safe to say that neither his sister Christina, nor Miss Siddall, nor Miss Ruth Herbert, nor Mrs. William Morris (the ladies who often posed for him) had features in quite such pronounced forms. But Rossetti delighted in accentuating them, and his delight was as much because of a natural feeling as it was because of the artistic impulse and insight which would have those forms stand for other than formal beauty. For this reason also no one can truly appreciate the pictures without first having bathed in the sea of Rossetti's poetic imaginings.

It must never be forgotten, in estimating Rossetti either as poet or painter, that he was *au fond* an Italian more than he was an Englishman. Moreover, even the Englishman in him was purged, so to speak, by the fire of Dante's genius. Such a combination must needs produce unusual results. But, apart from this consideration, Rossetti was himself a strange being—how strange only those who knew him personally and lived with him continually could appreciate. Therefore, if the casual critic take upon himself, from merely a personal standpoint, to decry any work of art, it bodes ill for a final acceptance of his judgment. It is quite true that art must appeal to the quality of mind that is common to us all, but

the critic is he who sits in judgment, and it is his business to learn the conditions under which art is produced, before passing judgment. It would be right to examine those conditions and find them unhealthy, and therefore unsuitable for the production of great work. In that sense Rossetti's art may be considered bad; but to do this is to estimate his work by first principles—and on matters of art we have yet to learn what are first principles.

Mr. Russell has shown good taste in the manufacture of this book. The reproductions of the original paintings are excellent, and give a very good impression, in so far as mere black-and-white reproductions can give, of the originals.

JOHN. RUSKIN. By Mrs. Meynell. (Dodd, Mead & Co.)

For the past ten years it has been the fashion, among our younger painters and critics of art, to look upon Ruskin and his work with somewhat of the smiling condescension of the superior person. "The old man," they would say benignly, "is in his dotage, and one must let him have his own old-fashioned way, if only for the charm of his manner." He was, and by many still is, considered to be a garrulous sermonizer, who knew so little of art as to endow his every expression of it with a didactic atmosphere. What possible relation could there be between art and morals? What, indeed? The second volume of "Modern Painters," which affirms that natural phenomena "can only be seen with their properly belonging joy, and interpreted up to the measure of proper human intelligence, when they are accepted as the work and the gift of a Living Spirit greater than our own"—this second volume has always grated on the fine sensibilities of the modern misinterpreting pagan, whose atheism grins horribly through the cracked mask of an indifference born of Decadentism. The atheist artist has had his way. The time-spirit, moving as it does by virtue of past propulsions, has to go through this particular stage also, but it will emerge with a new impulse—an impulse given by the hands of such men as John Ruskin and Thomas Carlyle.

Ruskin's death will, in this way, carry on the realization of his purpose. It will call forth, from time to time, works such as this by Mrs.

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Meynell, which will voice with interpreting power the meaning of the Master, and the chorus will make plain to an unthinking multitude the essential virtues of the "Lamp of Sacrifice," which is the symbol of Ruskin's life and work.

"Men are intended without excessive difficulty to know good things from bad." This is the text from which Ruskin continually spoke and wrote. It implies the truth that difficulty of comprehension is due to complexity of life, that simplicity and purity of life takes us along the line of least resistance to that intimate relationship with nature which results in an awareness of ourselves as part of the "Living Spirit"; consequent on that awareness comes the revelation that nature is ever making. To the great artists this revelation has come by similar virtues, and, in a sense, our appreciation of their work is a measure of our worthiness. For if they have not always succeeded nobly, they have always attempted nobly. Noble achievements indicate strenuous labor, and labor that is both strenuous and honest has been elaborated by the light of the "Lamp of Sacrifice."

Take the tomb of Andrea Vendramin, one of the Doges of Venice. Seen from the ground, it impresses; but Ruskin climbed to view it on all sides, and found that the fellow of the hand in sight was but a mere block, and the head on that side where it could not be seen, nothing but the smooth and unsculptured stone. "Who," cries Ruskin, "with a heart in his breast, could have stayed his hand, as he reached the bend of the gray forehead, and measured out the last veins of it as so much the zecchin?"

It is with painting as with sculpture. Art in whatever form is the objectification of the artist's insight into the works of the "Living Spirit." "There is material enough in a single flower for the ornament of a score of cathedrals," and if Raffaele in his pictures of men and women attempted to improve on nature, "assuredly there is something the matter with humanity." Raffaele saw and "had something to mend in humanity"; but, "I should have liked to have seen him mending a daisy, or a pease-blossom, or a moth."

The fine sense of intellectual insight, which is Ruskin's greatest quality, gave him visions of the Real that made plain the interdependence of fact on fact. This knowledge, indeed, is at bottom what we mean by Truth. False art, false thinking, false living is the art or thought or life that deals with what it takes to be isolated existence—that omits from the scope of its activity the play of infinite relationships. No one thing or think can be perfect in itself, its perfection rests on its very dependence on other things or thinks. The difficulty lies in a task to make plain such possibilities of relation; at best, we can but suggest it. But once let us see this, we shall start aright, and the "search for truth," as we lamely call it, will result in true living. And this is all that

Ruskin's preaching really amounts to. His "Theoretic Faculty" was no Dogma of the Creeds; on the contrary, it simply reaches at Truth through an appreciation of Beauty, and relates all that we know and enjoy to the One Spirit, whose perfection we better understand as we better learn the infinity of His attributes.

"We must advance, as we live on, from what is brilliant to what is pure, and from what is promised to what is fulfilled, and from what is our strength to what is our crown, only observing in all things how that which is indeed wrong, and to be cut up from the root, is *dislike* and not affection."

Beauty, then, to interpret Ruskin's definition of "the bread of the soul," is the result in outward form of our insight into relationships. It is the ideal world made possible for other minds to view and for other hearts to receive. It suggests more than it realizes, for the human mind and the human heart can at best but suggest Infinity; but a realization of suggestion is better than a realization that carries with it no suggestion, and is merely a crude, hard, unrelated, untruthful, and therefore ugly image.

We have attempted, in some slight shape, to give form to the *motif* of Ruskin's work, and to take the kernel out of the nut of his teaching. He lived long, and worked strenuously and much. But all his many books and all his many labors for his fellow-men are mere amplifications of what we have here outlined.

The task Mrs. Meynell set herself to accomplish was a similar task. She has acted as expositor of John Ruskin's literary labors, and she has distinguished herself in this task with remarkable effect. No one can read this little volume without being sincerely moved. It reveals not simply the appreciative mind, but the mind that, while appreciating, has yet worked independently, and here and there touched a thought anew, reilluminating it.

Occasionally the style of her expression is somewhat precious and involved, and once we have noted a slight carping that smacks of the "superior school-girl." Mrs. Meynell objects to the use of the word "ever" in this sentence: "Though we cannot, while we feel deeply, reason shrewdly, yet I doubt if, *except* we feel deeply, we can ever comprehend fully." Surely a pardonable "ever"—much more so than Mrs. Meynell's own use of the two adverbs in the following: "I disclaim the insolence of reproaching him with that moral passion which was to his mind most intelligible, most necessary, and angelically just." Why "most" intelligible, and "most" necessary? And what is meant by "angelically just"? But to ask these questions is only to answer Mrs. Meynell's critical smile with a similar smile, and does not in any way affect the choice flavor of her very able and genuinely appreciative study of one of the master critics of our age.

T. S.

THE INTERNATIONAL STUDIO SUPPLEMENT

AMERICAN STUDIO TALK

OCTOBER will see the opening of the art schools of the country; and it is significant that never before in the history of this country has there been such opportunity for pursuing art study under competent teachers as there is to-day, not only in New York, but in Boston, Philadelphia, Chicago, Cincinnati, and San Francisco. Not only are the best painters of the community called upon to conduct classes in the mere drill of drawing and painting, but practical classes are organized, as in normal drawing and illustrating. Classes in the Arts and Crafts, we regret to say, are still in the minority, though the inauguration of one or two this year indicates a trend in the right direction. But time must tell what these classes will amount to. It is not only the teacher that makes the class a success, but the intelligence of the student; and very few art students in this country are well enough educated to appreciate the art that can be put into the making of a chair or a vase, and the necessity, if we shall have perfect art, of the designer of a chair or vase constructing it.

Hard upon the announcement that Pratt Institute is to have a class in chasing, engraving, die-sinking, enamelling, etc., comes the announcement from the Academy of Design that there is to be a course this season in die-cutting and coin and medal designing. The Academy seems to have outdone Pratt Institute in their announcement, for there is no mention of pleasing the trade, but, on the contrary, this little department has the most imposing introduction, for it is announced that it is under the direction of the American Numismatic and Archæological Society and the Academy of Design.

The winter classes of the Art Students' League of New York will open on October 1st, under the following corps of instructors: Life, Antique, and Painting Classes — George de Forest Brush, N. A., H. Siddons Mowbray, N. A., Kenyon Cox, Joseph de Camp, J. H. Twachtman, Bryson Borroughs; Painting and Composition Classes — Robert Blum, N. A.; Perspective — Frederick Dielman, P. N. A.; Illustration — Wm. St. J. Harper and B. West Clinedinst, N. A.; Sculpture — George Grey Barnard; Composition and Practical Design — Arthur W. Dow.

There will be a number of Prizes and Scholarships given for the best work done in the classes of the League, as well as Scholarships to a number of Art Schools throughout the country.

Lectures by leading men will be given to the students, and exhibitions of work will be open on the last Saturday and Sunday of each month, to all interested.

Advisory Committees have been appointed from the leading Art Institutions of the city, with the aim of broadening the scope of its instruction.

The only grand prize or gold medal awarded in the American Department at the Paris Exposition of 1900, was won by the exhibit of work by the Art Students' League of New York.

The faculty of the manual training department of the Teachers' College, New York City, for the ensuing year is as follows: James E. Russell, dean; Charles R. Richards, director of the department; Lucy H. Weiser, instructor in elementary manual training; Charles P. Bennis, machine work; Louis Rouillion, mechanical drawing; Oswald K. Erlöff, woodworking; Charles C. Sleffel, forging; and Charles W. Weick, wood-working.

The Department of Schools of the National Academy of Design, at Amsterdam Avenue and 109th Street, will open for the season on October 1st.

The corps of instructors consists of the following: Edgar M. Ward, N. A., Francis C. Jones, N. A., J. Scott Hartley, N. A., Robert Blum, N. A., James D. Smillie, N. A., Frederick Dielman, P. N. A., Geo. W. Maynard, N. A., E. H. Blashfield, N. A.

The Antique classes of the school are free, and admission to them is obtained through examinations held the first week of October, November, December and February of each year. Medals of silver and bronze are awarded for the best drawings in the Life and Antique schools.

Money prizes of from \$25 to \$100 are awarded in the painting and composition classes.

The Autumn term of the New York School of Applied Design for Women will begin on October 2nd. The school will reopen with encouraging prospects. An endowment fund of \$50,000 has been raised, the interest of which will be devoted to increasing the facilities of the school.

American Studio Talk

The New York School of Art, 57 West 57th Street, will open its winter term September 15th, 1900. The instructors are as follows: William M. Chase, J. Carrol Beckwith, Douglas John Connan, Frank Vincent du Mond, F. Luis Mora, etc.

The Academy Trans-Atlantic is out early with an announcement of a Summer School at Cr cy-en-Brie. The modest sum of \$350 will cover the expenses of the trip, of four months' board and lodging at picturesque Cr cy, and of instruction twice a week. The steamer will sail from New York about the end of May, and students will arrive in Paris in time for the French Salon.

The curriculum of the schools in various parts of the country will be found under their respective cities.

A list of American artists who have received prizes at the Paris Exposition has been published, as follows:—

Medals of Honour.—John S. Sargent and James McNeil Whistler.

Gold Medals.—John W. Alexander, Edwin A. Abbey, George de Forest Brush, Cecilia Beaux, Winslow Homer, William M. Chase, and Abbott H. Thayer.

Silver Medals.—T. Noble Barlow, Frank W. Benson, H. S. Bisbing, Max Bohm, Frederick A. Bridgman, Walter Appleton Clark (drawings), Charles H. Fromuth, Walter Gay, Charles Dana Gibson (drawings), Childe Hassam, J. Humphreys Johnston, Arthur I. Keller (drawings), Wilton Lockwood, Walter McEwen, Elizabeth Nourse, Robert Reid, Julian Story, H. O. Tanner, Frederic P. Vinton, and Lionel Walden.

Bronze Medals.—Katharine G. Abbott, J. Carroll Beckwith, George H. Bogert, Robert Blum, William J. Baer (miniatures), W. Gedney Bunce, Maud A. Cowles (drawings), Bruce Crane, Howard C. Christy (drawings), Louise Cox, Henry G. Dearth, W. M. Darling, Charles H. Davis, Louis P. Dessar, M. E. Dickson, Ben Foster, August Franzen, Lucia F. Fuller (miniatures), Robert D. Gauley, Seymour J. Guy, Charles H. Hayden, Laura C. Hills (miniatures), Albert Herter, — Hitchcock, H. Bolton Jones, Ridgway Knight, Sergeant Kendall, Augustus Koopman, Mary F. MacMonnies, F. D. Marsh, Charles A. Needham, Benjamin C. Porter, Charles A. Platt, Howard Pyle (drawings), Edward W. Redfield, Henry W. Ranger, Charles Schreyvogel, William T. Smedley (drawings), Albert Sterner

(drawings), S. Seymour Thomas, Edward C. Tarbell, Robert W. Vonnoh, J. Alden Weir, Irving R. Wiles, Harry Van der Weyden, Charles H. Woodbury, Romanach (Cuba).

Honourable Mentions.—Martha W. Baxter (miniatures), R. A. Blakelock, Hugh H. Breckenridge, Kate Carl, F. S. Church, E. Irving Couse, Charles C. Curran, Joseph R. de Camp, Thomas Eakins, Charles W. Eaton, J. J. Enneking, A. B. Frost (drawings), E. E. Garnsey, Henry H. Gallison, Jules Gu rin (drawings), Frank Holman, — Houston, William H. Hyde, Isaac A. Josephi (miniatures), Frederick W. Kost, Homer Lee, Lucas (or Lewis) Menocal (Cuba), Willard L. Metcalf, C. Morgan, McIlhenny, Robert C. Minor, J. Francis Murphy, Walter L. Palmer, Maxfield Parrish, F. K. M. Rehn, W. S. Robinson, Julius Rolshoven, John G. Saxon, Sarah C. Sears, W. Elmer Scofield, Henry B. Snell, Theodore C. Steele, Charles J. Theriat, and Sadie Waters.

A large number of medals also were given to American art firms and institutions. Among them:—

Department of Education.—Gold medals to The Art Institute of Chicago; The Normal Art School, Boston; The Art Students' League, New York City; Massachusetts Institute of Technology (Architecture). Silver medal, The Perry Pictures Company, Malden, Mass.

Department of Liberal Arts and Chemical Industries.—Grand prize to The United States Bureau of Engraving and Printing. Gold medals to Tiffany & Co., New York; George Barrie & Son, Philadelphia; American Lithograph Company, New York; Gillam Print Company, New York; Gray Lithograph Company, New York; Greve Lithograph Company, Milwaukee, Wis.; Sherwood Lithograph Company, Chicago; Curtis & Cameron, Boston, Mass.; Chicago Colortype Company, Chicago; Schert & Henckel Lithograph Company, Cincinnati; American Lithograph Company, New York; Art Amateur, New York; Julius Bien & Co., New York; W. W. Denslow, Chicago; Niagara Lithograph Company, Buffalo, N. Y.; Gillen Lithograph Company, Philadelphia; Orcutt Lithograph Company, New York; Ottman Lithograph Company, New York; Prang & Company, Boston, Mass.; Sherwood Lithograph Company, Chicago; Strowbridge Lithograph Company, Cincinnati; H. A. Thomas & Wylie Lithograph Company, New York. Silver

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medals to Chicago Colortype Company, Chicago; Heinicke-Fiegel Lithographing Company, St. Louis, Mo.; American 3 Color Company, Chicago.

Department of Varied Industries. — Grand prizes to Rookwood Pottery Company, Cincinnati, Ohio; Gorham Manufacturing Company, New York; Tiffany Glass and Decorating Company, New York; Tiffany & Co., New York. Gold medals to Robert Reid, New York; Louis C. Tiffany, New York; Tiffany Glass and Decorating Company, New York; Grueby Faience Company, New York; Trenton Potteries Company, Trenton, N. J.; Tiffany & Co., New York; Henry Bonnard Bronze Company, New York; Bessey Potter Vonnoh, Rockland Lake, N. Y. Silver medals: Karl Bitter, Weehawken, N. Y.; Lyell Carr, New York; E. E. Garnsey, New York; Healy & Millet, Chicago; Albert Herter, Easthampton, L. I.; Augustus Koopman, New York; J. & R. Lamb, New York; Hayden Company, New York; Tiffany & Co., New York; F. H. Frolich, New York; F. Remington, New Rochelle, N. Y.; Los Angeles Art Leather Company, Los Angeles, Cal. Bronze medals: Art Department of Newcomb College, New Orleans, La.; Atlan Club, Chicago; Columbia Encaustic Tile Company; Dedham Pottery, Dedham, Mass.; Mrs. S. S. Frackelton, Milwaukee, Wis.; National League of Mineral Painters, Brooklyn, N. Y.; Tiffany Glass and Decorating Company, New York; Barber Jewelry Company, St. Louis, Mo.; G. Moretti, New York. Honourable mention: Miss E. Hiebondahl, New York, wax figures; Miss Fanny Wilson, Brooklyn, N. Y., embroidered linen; Miss Florence Grady, Brooklyn, N. Y., embroidered linen; Mrs. Herriot Emerson, Brookline, Mass., embroidered linen; Mrs. A. W. Foster, New York, embroidered linen; Mrs. Adelaide and R. Gotshall, New York, hand-made lace. Mrs. J. H. Havens, Brooklyn, N. Y.; Mrs. Scott Waring, Saratoga Springs, N. Y.; Mrs. Coxhead Taylor, New York; Mrs. E. B. Nichols, New York; Miss H. Jennings Nolan, Albany, N. Y.; and Mrs. H. W. McKane, Plainfield, N. J., all for embroidered linen.

Preparations are being made for the Pan-American Exhibition to be held in Buffalo next year. From what we have seen of the sketches of the buildings it appears that the lesson of the World's Fair has not been thoroughly learned, that American architecture is to take a step backward, for there seems to be no homogeneousness to the buildings.

PHILADELPHIA. — The Pennsylvania Academy of the Fine Arts announces that "the awards for art at Paris have favoured in a marked degree the oldest art institution of the country. There have been awarded to the instructors and pupils, and to pictures belonging to the Pennsylvania Academy of the Fine Arts, no less than nineteen medals, of which seven are gold, four silver, three bronze, with five Honourable Mentions. Besides this, Alexander Harrison, one of the foremost of the Academy's older pupils, had the rare honour of being a member of the International Jury of Award."

The Gold Medals were given to E. A. Abbey, a former pupil; to Cecilia Beaux and to Charles Grafty, both former pupils, now instructors in the Academy Schools; to George de Forest Brush, whose picture, *Mother and Child*, upon which the award was based, belongs to the Academy; to Joseph Pennell, a former pupil; and to William M. Chase, Instructor and Lecturer in the Academy Schools.

The Silver Medals were awarded to Charles H. Eromuth and Henry O. Tanner, former pupils of the Academy; to Frank Miles Day and Brother, architects (Mr. Frank Miles Day is now Instructor in the Academy School); and to Cope and Stewardson, architects.

The Bronze Medals went to Robert Blum and E. W. Redfield, former students, and to R. W. Vonnoh, for several years Instructor in the Academy Schools.

Honourable Mentions to H. H. Breckenridge, once a pupil, now Instructor; to Thomas Eakins, for many years Instructor; and to Arthur B. Frost, Maxfield Parrish, and W. Elmer Schofield, recent pupils of growing fame.

The Academy is arranging to secure many of the works shown in the American Art Section at the Paris Exposition. These will be seen as a part of the next Annual Exhibition, which will open the middle of January.

Of the Paris Medal Winners, the Academy Schools for the next fall term, beginning Monday, October 1st, will include in their teaching corps William M. Chase, Cecilia Beaux, Charles Grafty, Hugh H. Breckenridge and Frank Miles Day.

Associated with these will be Henry J. Thouron, Mr. Thomas P. Anshutz and Dr. George McClellan.

The Academy announces that for the School

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year 1901-1902 the Charles Toppan Prizes, hitherto of \$200 and \$100, will be increased to \$500 and \$200 under the terms of the liberal endowment in honour of a previous student.

The Academy Schools also award an Annual Travelling Scholarship of \$800; the Edmund Stewardson Prize of \$100 for sculpture, and two Zoological prizes for sketching animals.

The School of Industrial Art of the Pennsylvania Museum, Broad and Pine streets, Philadelphia, opens its fall term October 1st. The school was incorporated with "a special view of the development of the Art Industries of the State, to provide instruction in Drawing, Painting, Modelling, Designing, etc., through practical schools, special libraries, lectures, and otherwise."

The collections of the School's Museum are "as largely as possible illustrative of the application of Art to Industry, and the instruction in the school has constant reference to a similar purpose."

The Staff of the School is as follows: Leslie W. Miller, Principal and Lecturer; Howard Freemont Stratton, Director; Herman Deigendesch, Antique and Life Classes; Ludwig E. Faber, Drawing and Anatomy; Alexander Stirling Calder, Instructor in Modelling; Helen A. Fox, Colour Harmony, Historical Ornament and Design; Elisabeth M. Hallowell, Illustration; Margarette Lippincott, Water-colour Painting; Edward T. Boggs, Architectural Design; Frank Beacall, Ceramic Painting; Frances Louise Farrand, Director's Assistant, Instructor in charge Normal and Preparatory Classes; Fanny Darby Sweeny, Design applied to Stained Glass; William Henry Dewar, Design Applied to Furniture and Interior Woodwork; J. Frank Copeland, Drawing; R. B. Doughty, Instrumental Drawing; John Hamblin, Bookbinding and Leather Work; A. M. Grillon, Director of School of Modern Languages and Instructor in French, Italian, and Spanish; Madame A. M. Schmidt-Grillon, Instructor in German; Samuel Thomson, Instructor in Woodwork and Superintendent of Building; Leonora J. C. Boeck, Registrar; Anna T. Joyce, Librarian.

Under the present organization the following departments are in active operation: School of Drawing, School of Applied Design, School of Decorative Painting, School of Decorative Sculpture, School of Normal Instruction, School of Woodwork and Carving, School of Illustration, School of Architectural Design, School of Textile

Design and Manufacture, School of Chemistry and Dyeing, School of Modern Languages.

Each county in the State is entitled to one free scholarship, and a certain number of scholarships have also been provided by the bequest of Mr. Joseph E. Temple, and by gifts for this purpose.

Prizes of from \$10 to \$25 are awarded annually.

The textile department of this school is the best equipped in the world. Bookbinding, stained glass, and furniture designing have been emphasized the past year.

The Philadelphia School of Design for Women Emily Sartain, Principal, opens its fall term October 1st, 1900.

It is perhaps owing to the added stimulus of the two European Fellowships for Art and Applied Art established in May, 1899, that the work of the past year, as now exhibited on the school walls, shows such a growth in the already high standard which the school has maintained.

CINCINNATI. — The Art Academy of Cincinnati will begin its thirty-third year on the 24th of September. Mr. Frank Duveneck has been added to the list of teachers. In the Applied Arts there will be classes in Wood-carving, Porcelain Painting, Decorative Design, Etching, and Photography. For the class in Porcelain Painting there is a kiln in the building and all firing is done there, so that the students become familiar with its use. The school is largely endowed and Tuition moderate. Medals were taken at the Paris Exposition by C. J. Barnhorn, and William H. Fry, teachers in the school; and by Solon H. Borglum, and Elizabeth Nourse, former pupils.

CHICAGO. — The Students' Guild of The Art Academy of Chicago, J. Francis Smith, Director, will hold their annual exhibition in November. The Art Academy has removed to larger quarters at 218 Wabash Avenue. The summer school has had the largest attendance of any year since it was organized. In the concours first prizes were won by Chauncey F. Ryder, Edward Brandt and J. R. Day. The practicability of an art training is shown by the Academy roll book, for out of the 358 students of the year's attendance something over 70 per cent were practical art workers who are professionally employed.

ANNOUNCEMENTS OF FALL ART PUBLICATIONS

NO more promising list has come before us than that furnished by Mr. R. H. Russell. Mr. Russell's house has already achieved distinction by the taste it displays in the production of its books; and as most of the new works to be issued are by artists already well represented by the house, we make no doubt that these will bear comparison with previous issues.

Mr. Charles Dana Gibson's contribution for 1900 will be a series of over ninety of his sketches and cartoons, to be entitled "Americans." These have been printed on heavy half-tone paper, and will be published bound in Japan vellum, as a large folio, uniform with its four predecessors. An *édition de luxe*, limited to 250 copies, will be also issued, each copy signed by Mr. Gibson himself.

Another large folio volume will be "The Passing Show," a collection of Mr. A. B. Wenzell's latest drawings. We remember Mr. Wenzell's volume in 1896, "In Vanity Fair"; and this second book from his pencil will, like its forerunner, consist of drawings illustrating the social side of life.

Mr. Frank Verbeck has contributed fifteen coloured drawings to a volume of verses about the "real" boy made by Miss Helen Hay. The volume will be issued by Mr. Russell towards the end of the present month.

"An Alphabet of Indians" is a volume of fifty-two pictures by Mr. Emery Leverett Williams, illustrative of the life of the fast-disappearing Indian tribes of this country. Mr. Williams records here the favourite occupations and amusements of the warriors, chiefs, and squaws, and each drawing is accompanied by descriptive text from the pen of Mrs. Williams.

One of the two important contributions to the year's illustrated books from the pencil of Mr. Maxfield Parrish will be the Knickerbocker's "History of New York," which is announced by Mr. Russell. Mr. Parrish is to contribute to this volume eight full-page plates and a special cover design. The other volume is announced by Mr. John Lane, and will be an illustrated edition of Mr. Kenneth

Grahame's "Dream Days." For this Mr. Parrish has drawn eight full-page plates and a special cover design. Mr. Parrish's works form so delightful a study in the original that often much of their beauty is lost by the ordinary half-tone reproduction, in which the public generally possess them. In this edition of "Dream Days," however, the publisher will reproduce them in photogravure, so that every detail and point is brought out in their original values. A special edition, on large paper, of this work will also be issued, limited to 250 copies.

Mr. John Lane is not behind Mr. Russell in the production of beautifully illustrated books. He announces an important volume dealing with the late work of Aubrey Beardsley, thus completing the volume on his "Early Work" published last year. The book will consist of 174 full-page plates, including all the work done by Beardsley not contained in the "Early Work." Of these plates, three will be reproduced in colour and twelve in photogravure. In the special *édition de luxe*, also to be published, five of the designs will be reproduced on an enlarged scale, and one plate, that of "Mademoiselle de Maupin," will be hand coloured. The volume will be issued uniform with the "Early Work."

"Characters of Romance," by William Nicholson, will be a portfolio of 16 pastels reproduced in colour, and to be issued by Mr. R. H. Russell.

This publication will mark a new departure in the development of Mr. Nicholson's art, and differs altogether from the stern and stately wood engravings with which his name has been associated. His characters of romance show the same strength of design, but their draughtsmanship is of the daintiest and lightest, their colouring harmonious and subdued. He has rendered with extraordinary skill the characteristics of each personage. In this gallery will be seen Don Quixote on his white charger; Captain Costigan and his fair daughter, "The Fotheringay;" Salt Trunnion, the living three-decker; Madge Wildfire; the black Rochester; Chicot, the prince of wits and courtiers; the mighty Porthos; Mr. Vanslyperken with his dog; Gargantua; Sophia Western; the villain, John Silver; Mulvaney, dissipated, weird and magnificent in his impersonation of Krishna; John Jorrocks,

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Fall Art Publications

redolent of tea and sports; the shadowy Miss Havisham in her faded bridal gown; Mr. Tony Weller, handling ribbons deftly but surely; last, but not least, Baron Munchausen.

A new edition is announced in England of Mr. Ernest Rhys's illustrated chronicle of "Frederic Lord Leighton." It will include 80 reproductions from Leighton's pictures, including two photogravures, and a chapter has been added on the artist's house by Mr. Pepys Cockerell. It will be published by Messrs. George Bell & Sons, and Messrs. Macmillan of New York are, so we understand, to have the book on sale in this country.

The same publishers promise an important work by Professor Langton Douglas on "Fra Angelico and his Art." The volume will contain four photogravures and 60 half-tone reproductions, including all the artist's most important pictures.

Dr. G. C. Williamson of London will issue through Messrs. Bell, in their "Great Masters" series, his monograph on Perugino. The volume will contain 41 illustrations.

Students of the great Pre-Raphaelite movement will be interested to learn that a fac-simile republication of the famous "Germ" is in preparation. The four separate numbers of the magazine with the buff covers will be reproduced exactly as they were first issued. These, with an extended preface on the literary history of the "Germ" by William Michael Rossetti in a separate section, will be issued in a case of suitable design, so that the reader will be able to see the exact aspect of the work as it first saw the light, accompanied by the story of its origin, the details of its production, and the authorship of the articles.

Mr. T. R. Way is well known in England as the foremost lithographer. It was at his workshop that most of Mr. McNeil Whistler's famous lithographs were drawn and printed, and Mr. Joseph Pennell owes not a little to this house. Mr. Way has just finished a series of twenty-four lithographs of the architectural remains of Old Richmond, Petersham, Twickenham, Mortlake, and Kew. These will be issued, with an Introduction and notes from the pen of Mr. Frederic Chapman, early this fall, from

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the house of John Lane. The edition for America is limited to 100 copies.

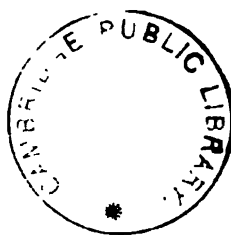
THE ART PORTFOLIO: ONE HUNDRED PLATES FROM THE INTERNATIONAL STUDIO. In response to many suggestions and to the earnest wishes of many subscribers to THE INTERNATIONAL STUDIO, Mr. John Lane announces that he has, after much expense and great trouble, determined to issue a separate volume containing a selection of the best illustrations, which have appeared in this valuable magazine. The volume will be the same size as THE STUDIO and will include very many illustrations in colours, in half-tone, in line, in lithography, and in the various other processes which have been employed to make THE INTERNATIONAL STUDIO the leading magazine of its kind in the world.

The artists represented include such names as John S. Sargent, F. Vallotton, Fritz Thaulow, Aubrey Beardsley, Kiosai, Chas. Robinson, Mortimer Menpes, Forain, G. Frampton, Nico Jungmann, Wm. Nicholson, Armand Rassenfosse, Vierge, Henri Rivière, Bellery-Desfontaines, Baron Arild Rosenkrantz, Paul Helleu, Alfred Parsons, Gaston La Touche, Francis Jourdain, P. Puvis De Chavannes, J. W. Waterhouse, A. R. A., Jean Jacques Henner, Lord Leighton, Frank Brangwyn, Alfred East, A. R. A., G. H. Boughton, S. J. Solomon, A. R. A., Stanhope Forbes, Hon. John Collier, J. J. Shannon, A. R. A., F. E. Jackson, Henri Harpignies, Gerald Moira, Heywood Sumner, etc., etc.

The volume is so bound that it can be used either as a portfolio, or for purposes of detaching the plates for framing.

The edition will be strictly limited to 850 copies, and no more will be issued.

Messrs. Dodd, Mead, & Co., have just issued in one pretty octavo volume a reprint of Shakespeare's "As You Like It," newly embellished with decorations by Will H. Low. The full-page drawings from the pen of this gifted artist which have been reproduced in photogravure are simply delightful. They breathe the atmosphere of the play and are a delight to the eye and mind. We wish we could say the same for the decorations. They may be pretty enough in their way; but they have been used so as to spoil completely the look of the printed page. It is a pity that they were used at all, in the way they have been used.





“THE BIRTH OF APHRODITE”

A NEF IN SILVER AND ENAMEL

BY

ALEXANDER FISHER.



THE STUDIO

THE ART OF 1900. BY A. L. BALDRY.

THERE is a well-worn proverb to the effect that one swallow does not make a summer, which is often used to check the exuberance of those sanguine people who are in the habit of building a massive enthusiasm on a very small basis. The saying serves as a kind of warning against assumptions that are not justified by circumstances and not directed by common-sense, but it does not go far enough in the direction of instruction. To learn how many swallows ought to be put in evidence to prove that summer has really arrived would save many minds from the strain of vague speculation. It would be consoling to feel that they knew where they were, and that there was no risk of committing themselves by arguing on an insufficient premise. They would stand on safe ground at all events, comfortably relieved from the necessity of studying rules of proportion and subtleties of cause and effect.

It is just this sort of knowledge that is anxiously desired by the great array of people who cannot, without assistance, read the signs which mark the coming of a full harvest of artistic effort. They have been told so often that one fine picture does not make a great school, and have been on so many occasions snubbed for being enthusiastic without sufficient cause, that they have acquired a timid view. What natural instincts they may have they are afraid to express for fear they should be taken to task and ridiculed for their simple self-satisfaction. Some other help must be given them, some explanation of the course they ought to follow to arrive at a proper attitude on æsthetic questions, and to reach that safe harbour of comfortable conviction where they will be able to hide

their real unfitness to battle against the storms of outside opinion. Left alone, they might be quite willing to amuse themselves with little things and to enjoy in all sincerity their own untutored tastes. One swallow, or perhaps two or three that chanced to come together, would delight them quite as much



"THE BIRTH OF APHRODITE": SILVER AND ENAMEL BY A. FISHER



SILVER STATUETTE, BY
ALEXANDER FISHER



OVERMANTEL IN BRASS, SILVER,
AND ENAMELS. BY
ALEXANDER FISHER

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as a whole swarm, and would leave them in no manner of doubt concerning the reality of the summer for which they were longing.

But now-a-days the untutored taste is out of fashion in art matters. Everyone has to pretend to have the critical faculty whether it belongs to him naturally or not. Everyone is expected to be analytical and to discriminate between æstheticism, pure and simple, and that which covers up imperfections under a fair exterior. The plain man who pins his faith to one type of art, who knows what he likes and will not interest himself in anything else, does not by any means come up to modern standards. For him the single swallow is quite sufficient, and one picture of the sort he wants sets him boasting that the full blaze of the artistic summer has come. This narrow creed, however, can only be professed by the person who is absolutely indifferent to what may be said about him. The sensitive or self-conscious man, with aspirations to be thought enlightened and intelligent, may privately be quite as limited in his æsthetic beliefs, but he cannot stand the ridicule to which he would have to submit if he said openly what he thought. He

has to grope about in search of some kind of guidance that will save him from betraying himself. He waits till the leaders of opinion begin to comment on the number of swallows there are about before he will admit that he has seen one at all, and keeps up a discreet scepticism concerning the advent of summer until the fact itself is beyond dispute. To such a one, especially, a few clear rules as to what form his admirations should take would be an inestimable boon; his existence would be far more comfortable, and his mind would be eased of many irritations.

Really, there is a great deal of truth in the old proverb, even if it is a little vague and unsatisfactory from an educational point of view. There is in existence a tendency to assume that any school-of-art practice which is headed by one or two men of conspicuous power is necessarily in a state of exuberant vitality, and deserves to be regarded as of the highest possible importance. Enthusiasm of an exaggerated kind is wasted upon artistic associations which have really no claim to influence and no right to be ranked as in any sense authoritative. They are hailed as exponents of all that is valuable and illuminating in æsthetic

progress, as evidences of the strong hold that great principles have upon the ideas of the community; and they are worshipped as if they owed their existence to a sort of divine inspiration.

All this is radically wrong, because the foundation for such rampant enthusiasm cannot be said to exist. The measure of the vitality of a school is not so much the eminence of one or two men in it as the numerical strength of the whole body of workers. The summer has not come because one or two swallows stronger winged than the rest have raised premature hopes. These forerunners only hint at what is to be expected; the true perfection of the season is proved by the numbers that follow. When the air is full of busy toilers, striving one

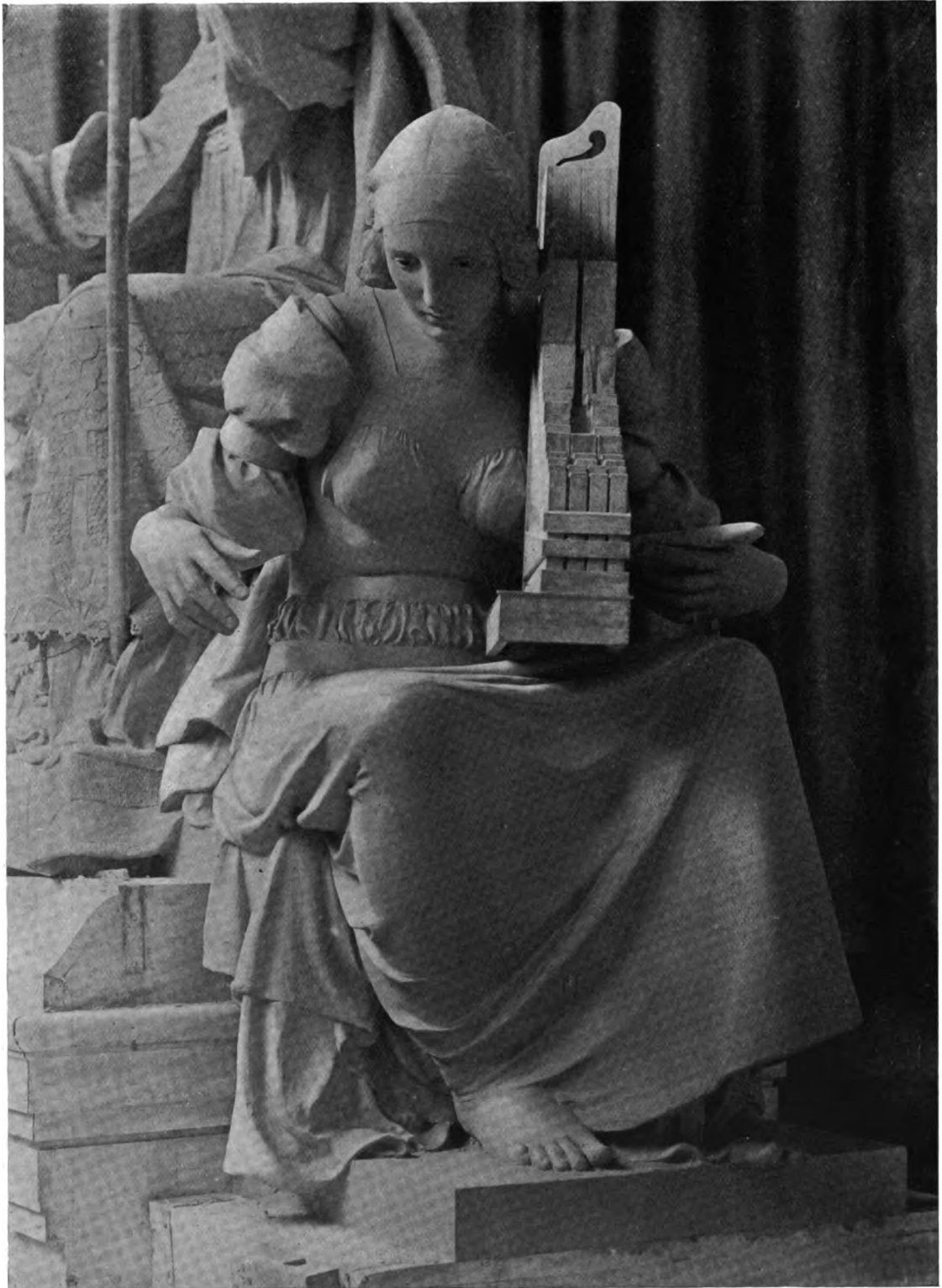


STATUE OF SAINT MUNGO

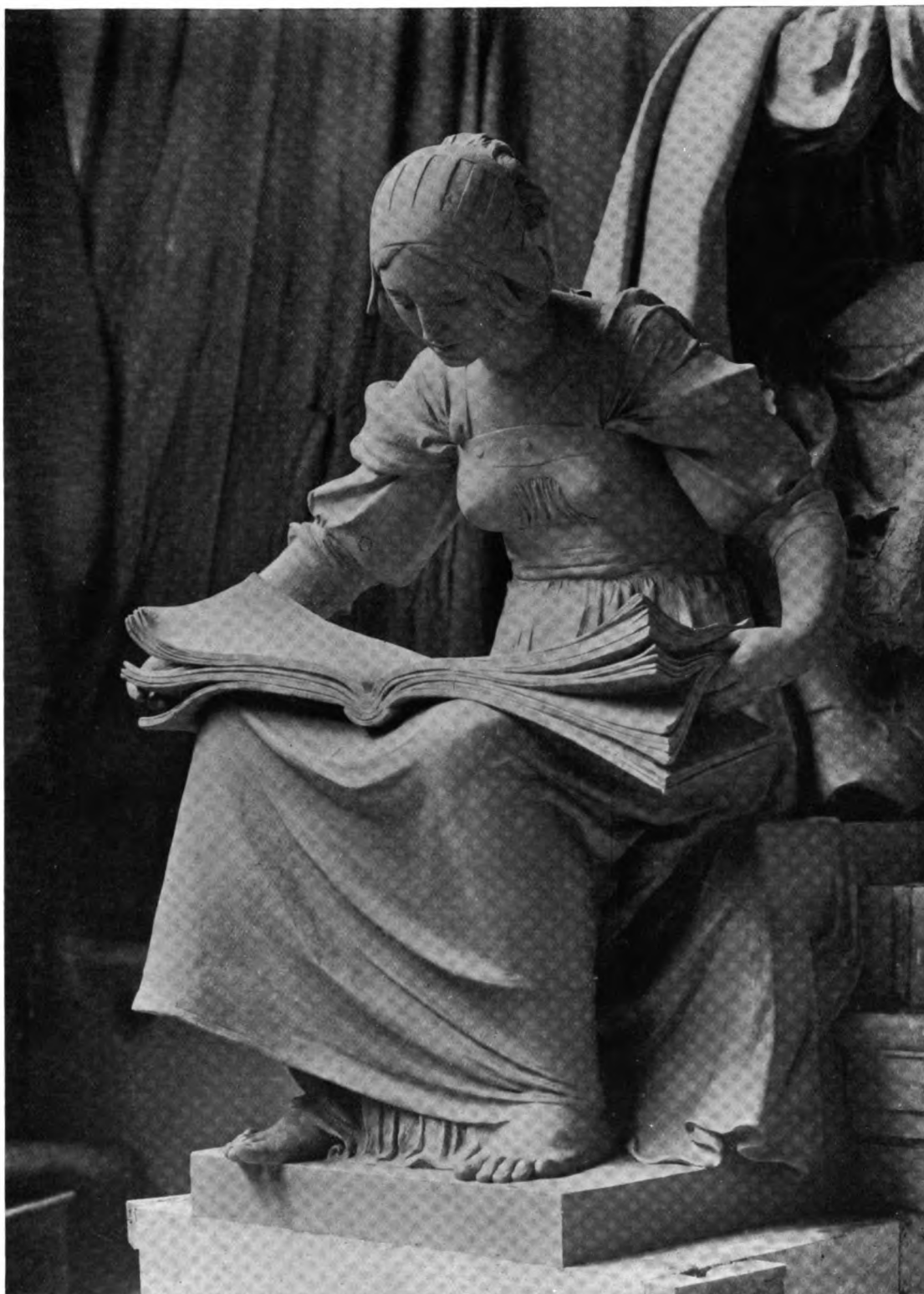
BY GEORGE FRAMPTON, A.R.A.



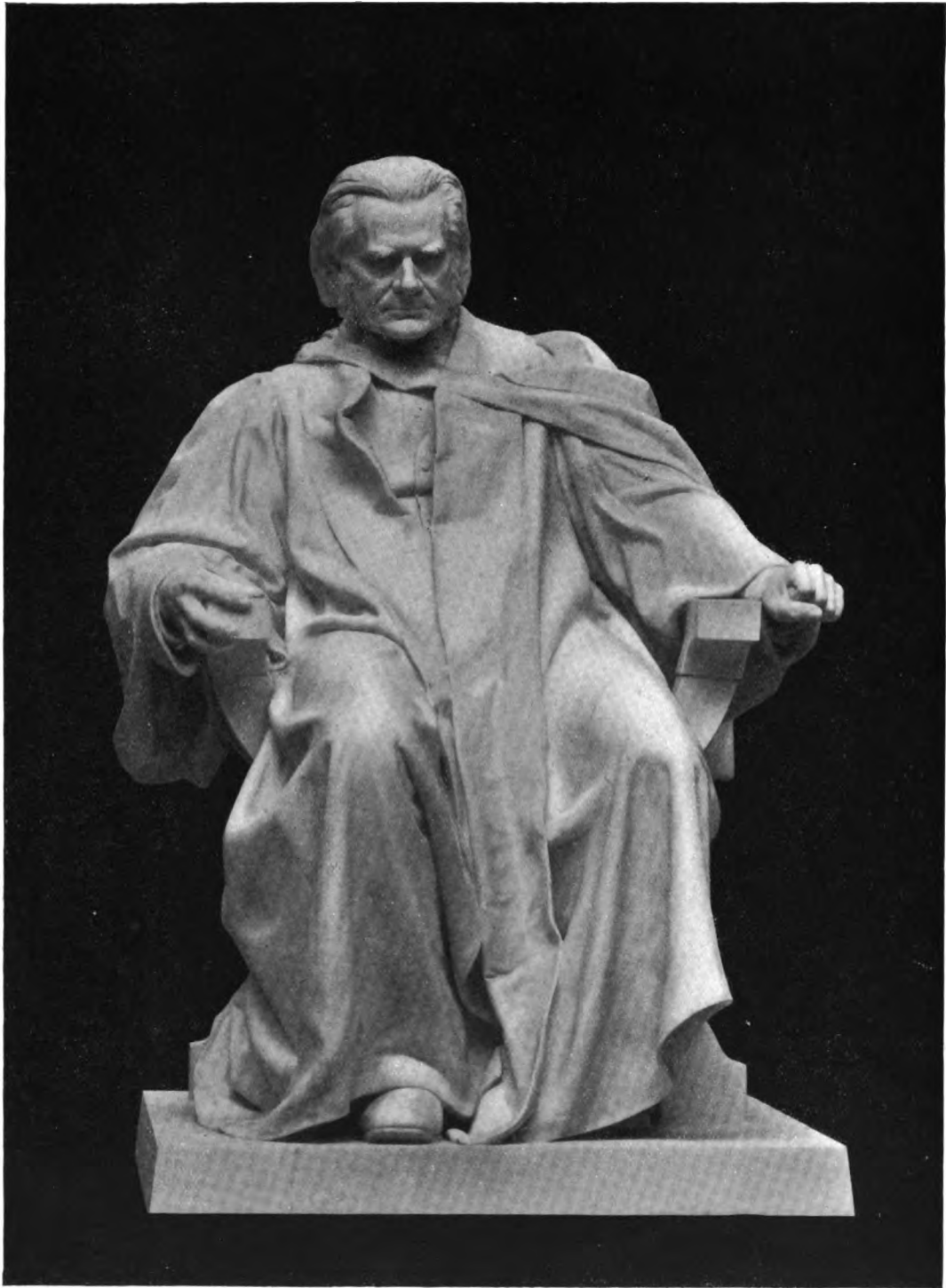
STATUE OF SAINT MUNGO
BY GEORGE FRAMPTON, A.R.A.



DETAIL OF ST. MUNGO STATUE
BY GEORGE FRAMPTON, A.R.A.



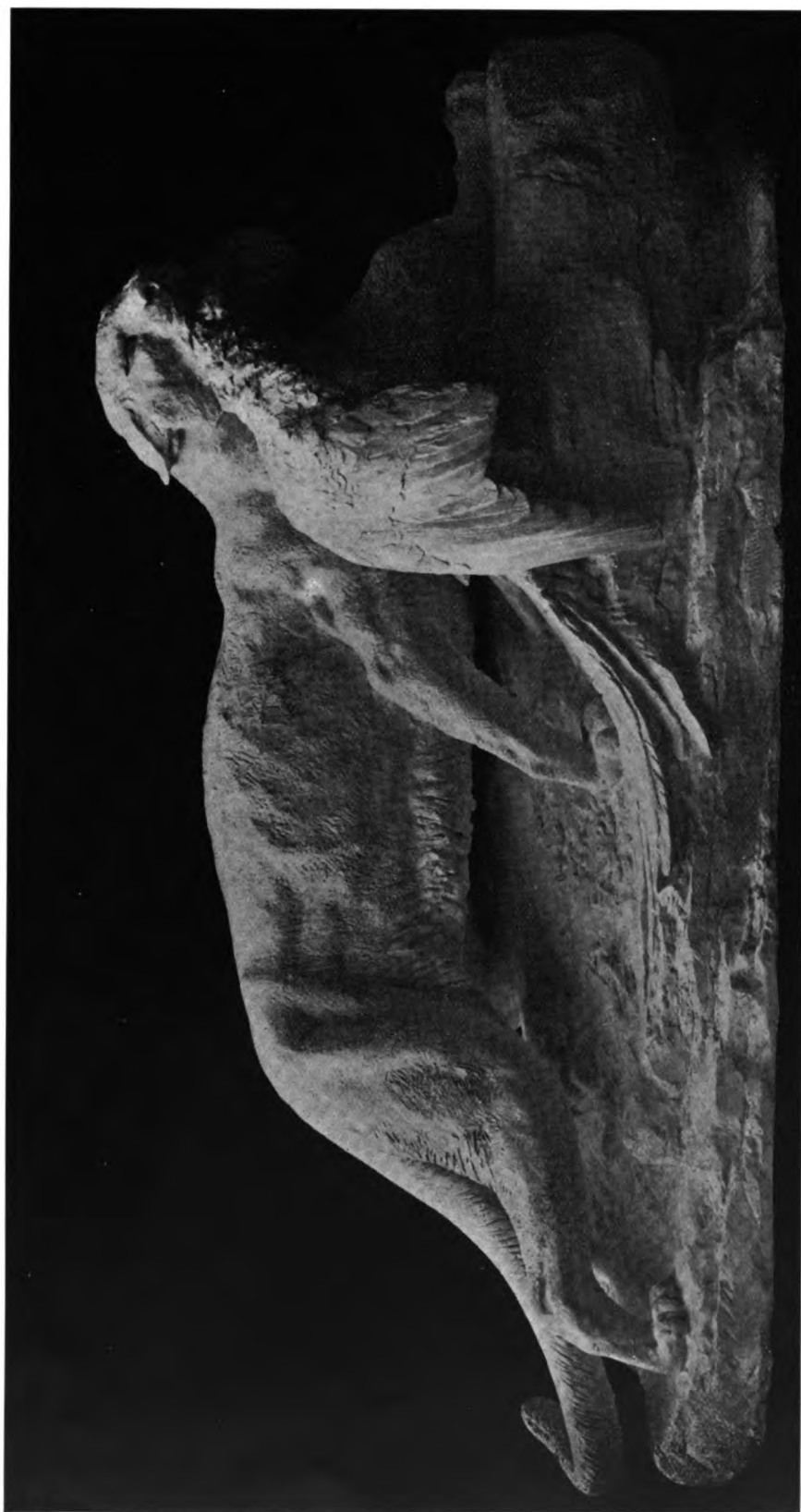
DETAIL OF ST. MUNGO STATUE
BY GEORGE FRAMPTON, A.R.A.



STATUE OF PROFESSOR HUXLEY
BY ONSLOW FORD, R.A.



"BEAUTY'S ALTAR," ENAMEL
BY PROFESSOR VON HERKOMER. R.A.



PUMA AND MACAW"
BY J. M. SWAN, A.R.A.



"GUINEVERE AND THE NESTLING"
BY W. REYNOLDS-STEPHENS

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against the other, and each one keen on working out his own destiny in the way that seems to him to be best, then is the time for real rejoicing among the people who have been waiting for a sign ; and not till then can they safely congratulate themselves on the complete satisfaction of their hopes.

However, as things are now, even the most timid observer of signs and portents can feel convinced that it is summer time with our native school. Art in this country depends for its vitality to-day not upon the inspired energy of one or two famous workers, but upon the strength and

originality of a whole host of able men. We have, it is true, our leaders who stand out above the rest by virtue of their commanding ability, but the lesser lights do not merely follow in the wake of these great ones ; they have their own ideas and their own definite aspirations that each in his own fashion is striving his utmost to realise. Consequently there is a vast amount of healthy variety in their methods, and a great deal of freshness and spontaneity distinguish their activity. All aspects of art are presented, not in a perfunctory manner and in accordance with certain recognised rules, but sincerely and logically with a

pleasant intention to secure the right kind of independence. Here and there this independence may be a little exaggerated, and, in its vehemence of protest against dull conventions, it may be open to the charge of eccentricity ; yet the protest is without affectation, and its quaintness of form expresses nothing worse than a craving for originality that has for the moment got beyond control. Honesty, indeed, is a virtue that no one can deny to the British school, a virtue that graces the rank and file not less than the most distinguished leaders. It gives a charm to the humblest efforts, and adds a further value to the achievements of the master-craftsmen, and it links together all phases of our national art into a completeness that is full of dignity and significant meaning.

This year the demonstration made by the artists of this country is extremely encouraging. Not only is it interesting in actual accomplishment, but it is also notable for the evidence it gives of steady



STUDY FOR "CHARITY"

BY FRANK BRANGWYN

STUDY FOR FIGURE IN
"CHARITY"
BY
FRANK BRANGWYN.

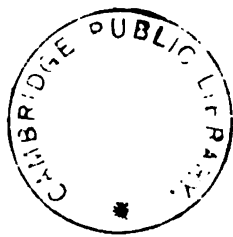




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progress and orderly development. In all the exhibitions proofs can be seen that the scope of art practice is widening to include new ways of presenting accepted beliefs and to take in types of original effort that have hitherto been looked upon as little more than bare possibilities. The old limitations have been swept away by a flood of fancies based upon an entirely fresh set of ideas, and our art has thrown off its former subservience to dogmas which held it back from fields of activity where chances of splendid success were open to it. What were once condemned as rank heresies by

the self-constituted leaders of æsthetic opinion are to-day essential parts of the creed that the whole community professes. The effect of this change is apparent enough to everyone who compares the work that fills the public galleries at the present moment with that which was a few years ago viewed as properly orthodox. The contrast is in many ways surprising.

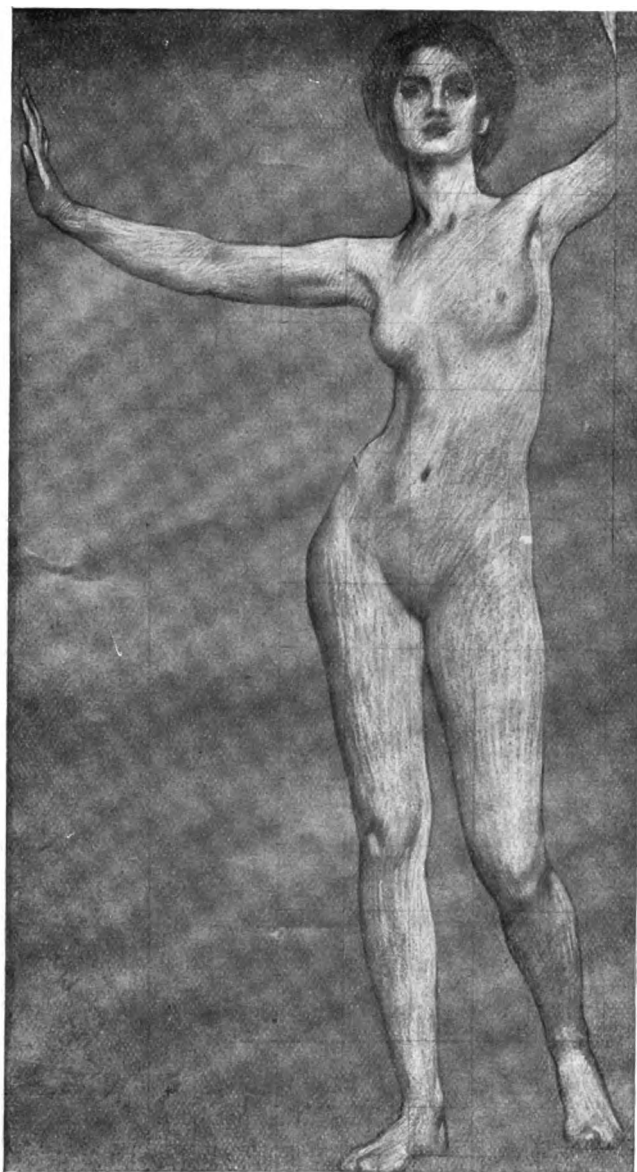
For much of this destruction of obsolete fashions we have to thank the younger men. With the characteristic irreverence of youth they have treated as of no account traditions hoary with antiquity; and instead of being satisfied with beliefs that were good enough for their grandfathers, they have formed independent conclusions upon an entirely fresh basis. Like the young heir to an old estate, they have rooted up decayed plantations to open out new vistas and to let air and sunlight into dark and musty corners. The clearance has done good, for it has not only left the way open for the representatives of modern thought, but it has stimulated many of the veterans to abandon their stagnant fancies and to throw in their lot with the band of progressives.

Indeed, in the art harvest that has been gathered this season, it would be hard to say whose contribution has been the more helpful. The men of established reputation have been by no means content to rest upon their laurels, and, as they have so often done before, to leave their juniors to gain all the credit for activity in advancement of the higher æsthetics. The honours now are fairly shared, and the balance between the artists who have arrived and those who are winning their way to well-deserved prominence



STUDY FOR "THE WAYS OF MAN ARE PASSING STRANGE"

BY BYAM SHAW



STUDY FOR "THE GATES OF DAWN"

BY H. J. DRAPER

is very evenly held. Many points of difference between the representatives of past and present creeds have vanished outright, and there has been a fusing together of yesterday and to-day that has obliterated distinctions which seemed at one time to be fixed beyond possibility of change. The vitality of our schools must, indeed, be great if it can produce such results and can so unite in one strong movement the most diverse types of intention.

A review of the galleries and studios gives at this moment an admirable insight into the process of revolution that is in progress in British art.

In painting, sculpture and design alike there is sounding clearly a common note of originality. Every worker who is honestly conscious of his responsibilities is not only trying to find something fresh to say, but is seeking for phrases that will give shades of expression unlike any that have been known before. If, for example, we turn to men of recent repute like Mr. Brangwyn, Mr. Byam Shaw, Mr. Harold Speed, or Mr. Bertram Priestman, we find them inspired by the same craving for independence that has through longer years of working guided such modern masters as Mr. J. S. Sargent, Mr. Orchardson, Mr. La Thangue, Mr. Clausen, or Mr. Boughton; but we can perceive in none of them any trace of that uniformity which would imply that they had sunk their respective individualities in an effort to keep within the limits of a prescribed fashion. On the contrary, each one to all appearance is in absolute opposition to all his fellows, speaking a language with different idioms, and it is only by close analysis that the bond of serious intention by which they are linked together can be detected. This diversity of expression makes certainly for development, for it provides a standing proof that there are many directions in which the evolution of our school can go on without being on the one hand narrowed between hard and fast bounds, and on the other hand without being launched vaguely into space to drift uncontrolled and lose itself in empty uncertainty.

It is more than ever difficult this year to choose for comment those pictures which can be said to mark definitely the highest levels of achievement. There are, it is true, a few works which are so obviously great that no hesitation is possible in assigning to them their place of pre-eminence; but there are besides many splendid productions whose merits are so evenly balanced that to make distinctions between them is an altogether puzzling task. Among the canvases which can easily be singled out, the most remarkable are Mr. J. S. Sargent's superbly handled group of the three daughters of Mrs. Percy Wyndham and his vividly living portraits of the Lord Chief Justice; Mr.

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J. W. Waterhouse's *Awakening of Adonis*, with its noble craftsmanship and exquisite atmosphere of poetic fancy ; Mr. Orchardson's unsurpassable composition representing four generations of the Royal Family ; Mr. Brangwyn's *Charity*, an allegory that has given him a rare opportunity of showing his subtle sense of decoration and his unerring taste in colour arrangement ; and Mr. E. A. Abbey's vast picture of *The Trial of Queen Katharine*, in which he has once again grappled with those combinations of deep tones and gorgeous hues that seem to afford him unbounded pleasure ; not less notable are Mr. Boughton's *Waters of Forgetfulness*, in which his always supple and graceful art has taken to itself a masterly strength of handling and depth of meaning ; Mr. La Thangue's pastoral, *The Water Splash*, with its bright reflection of Nature and charm of rural character ; Mr. East's *Morning Moon*, dignified and significant in design and splendidly sure in handling ; and Mr. Waterlow's *Pastorale Provençale*, a romantic note in which Nature has been used with true discretion to give vitality to an admirable motive.

Then there comes a long list of works which illustrate the comprehensive conviction of our modern school, and justify a keen admiration for its aggregate ability. This list includes such excellent performances as Mr. Clausen's and Mr. Edward Stott's records of rustic incident, Mr. Harold Speed's *Cupid's Well*, Mr. Gotch's *Dawn of Womanhood*, Mr. H. J. Draper's *Water Baby* and *Gates of Dawn*, Mr. Byam Shaw's *The Ways of Man are Passing Strange*, Mr. G. S. Watson's *Prometheus consoled by the Spirits of the Earth*, Mr. Austen Brown's *Wayside Pasture*, Mr. J. Clark's *Songs of Araby*, Mr. C. H. Sims' *In Elysia*, and Mr. Hacker's *Musicienne du Silence*, in which the decorative intention predominates ; the landscapes by Mr. David Murray, Mr. Alfred Hartley, Mr. Peppercorn, Mr. Alfred Parsons, Mr. Moffat Lindner, Mr. Yeend King, Mr. Coutts Michie, Mr. Bertram Priestman, Mr. A. S. Hartrick, Mr. Mark Fisher, Mr. J. L. Pickering, and Mr. Leslie Thomson, which make centres of interest in the Academy, New Gallery, and New English Art Club ; such subject pictures as Mr. F. Bramley's

Through the Mist of Past Years, Mr. Solomon J. Solomon's *Equipped*, and the Hon. John Collier's *The Billiard Players* ; the Nature studies of Mr. Stanhope Forbes, and the portraits by Mr. J. J. Shannon, the Hon. John Collier, Mr. Robert Brough, Mr. W. W. Russell, Mr. P. W. Steer, Mr. W. Llewellyn, Mr. R. Jack, Mr. R. Peacock and Professor Herkomer. Many more could be chosen that are quite as characteristic and as thoroughly representative of the men who can be looked upon as chiefs of one section or another of this country's art, but no expansion of the list could make more definite the evidence of the strength of the æsthetic movement amongst us at this moment.

But even this hopeful stir and activity among



STUDY FOR "PROMETHEUS CONSOLED
BY THE SPIRITS OF THE EARTH"

BY G. S. WATSON

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the painters is surpassed by the even more stirring energy of the sculptors and the craftsmen who use sculpture as a basis for decorative work. In this branch of practice there is this spring an all-round excellence that is especially encouraging to everyone who has watched the progress of the last few years. Not only is their ideal work of noble power, important statues like Mr. Pomeroy's *Spearman* and Mr. Pegram's *Fortune*, but there are such magnificent memorials as Mr. Brock's monument to Lord Leighton, Mr. Onslow Ford's *Professor Huxley*, and Mr. Goscombe John's *Dean Vaughan*, and such exquisite instances of

craftsmanship as *Guinevere and the Nestling* by Mr. W. Reynolds-Stephens, Mr. Frampton's bronze and ivory bust, *Lamia*, and Mr. Alexander Fisher's astonishing achievement, an overmantel in bronze, enamel, and other materials, which is now on view at the New Gallery. Professor Herkomer, too, has some new enamels, portraits, and allegorical subjects, which show how marvellous a mastery he has attained over the complicated technicalities of this artistic process. Mr. Drury exhibits, instead of the decorative sculpture that has of late occupied him almost entirely, a piece of imaginative work, *The Prophetess of Fate*, that is in every way worthy of him. It is finely conceived, and is handled with commendable reserve and quiet power.

Altogether there is good reason to be satisfied with the art of the year. The prophets who a few months ago were foretelling disaster, and were warning the world at large to expect little in the way of a harvest, have been proved blind guides. Their forecasts have, happily, failed to come true, and things have gone better than, according to them, could by any possibility have been expected. That this should be so is a matter for rejoicing, for it would, indeed, have been a pity if an unseasonable frost should have come to mar the summer of our school. Years of striving with adverse influences have brought us at last to sturdy maturity, and everyone who wishes well to British art would be glad to see it reap now the fruits of its dogged perseverance in the past. It has been honest in its effort, and has certainly earned the right to encouragement.

A. L. BALDRY.

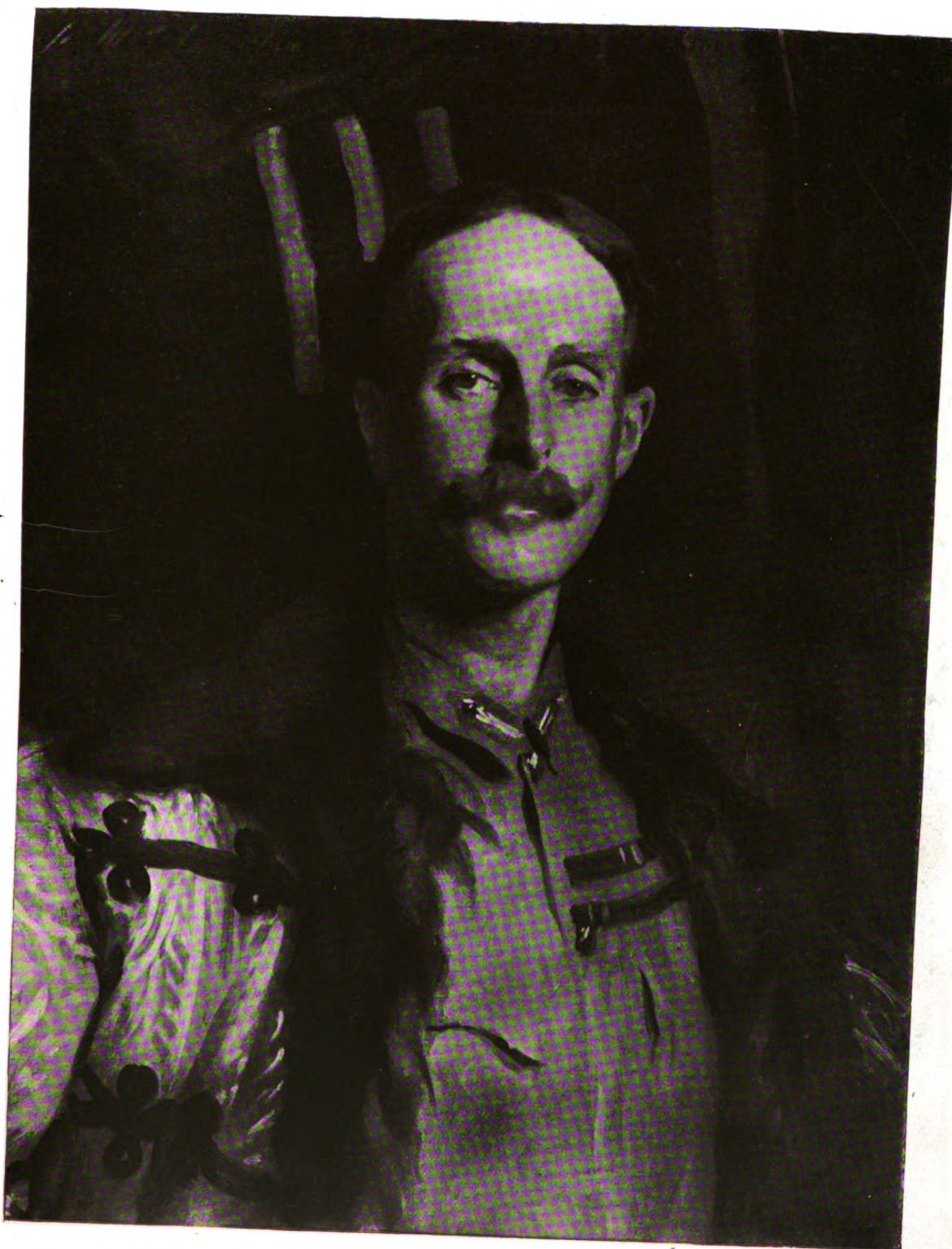


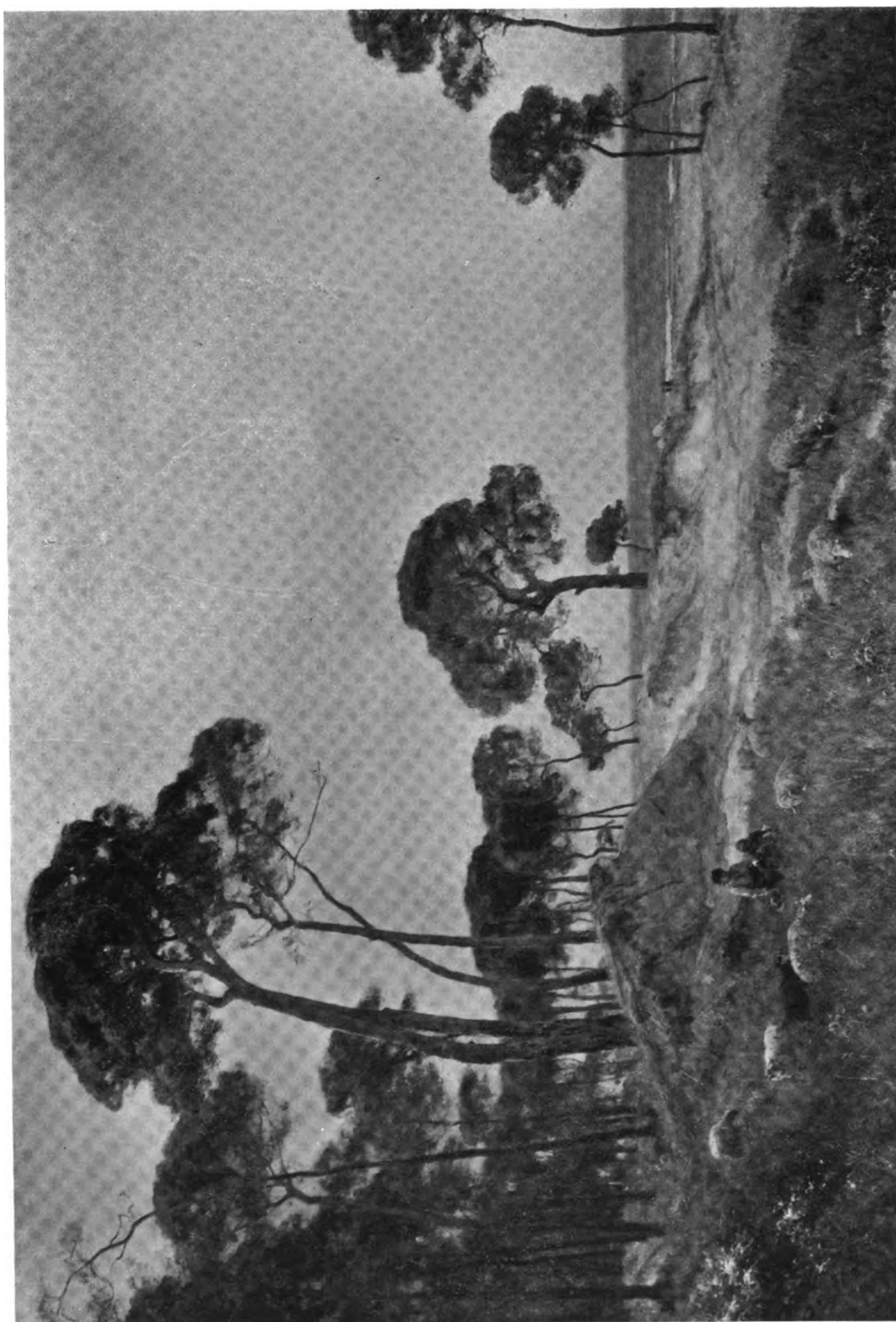
STUDY FOR "CUPID'S WELL."

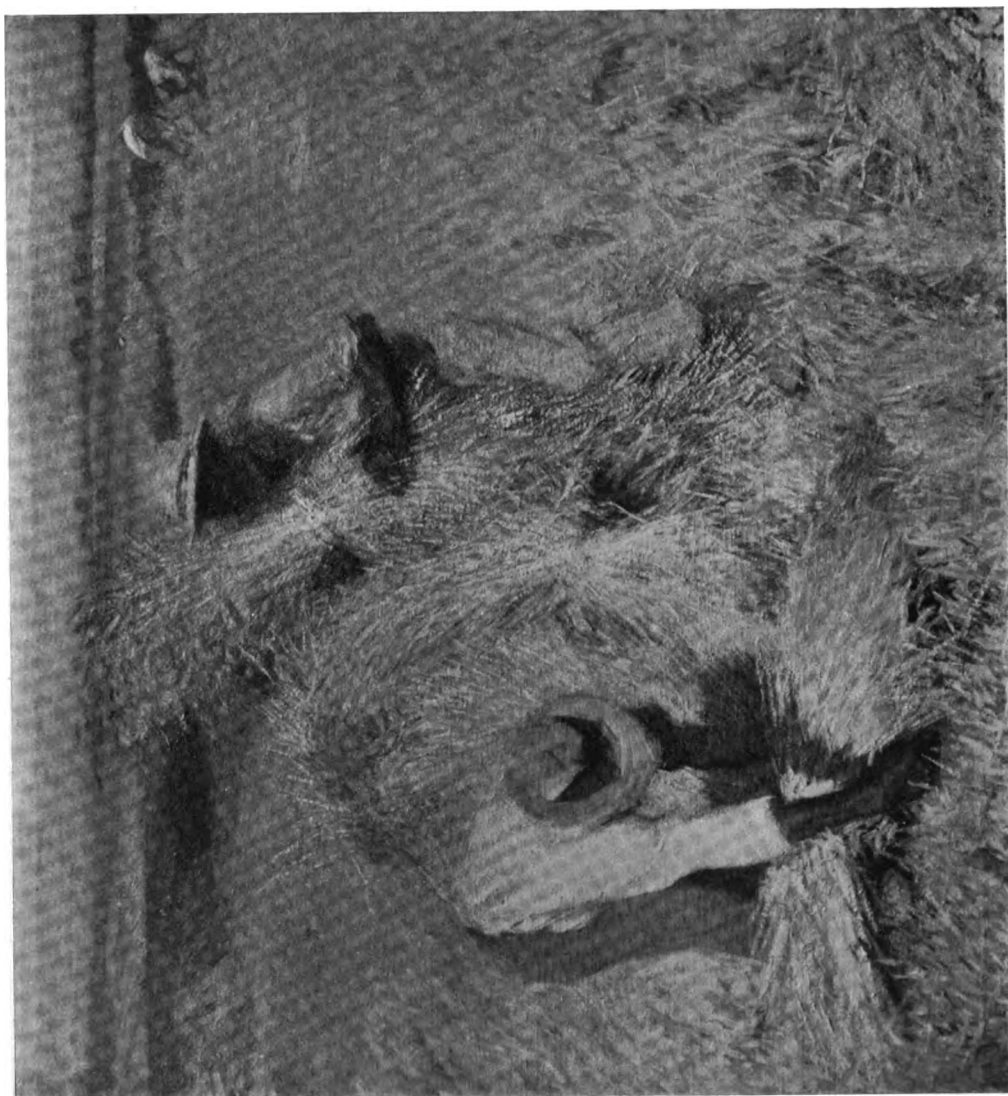
BY HAROLD SPEED





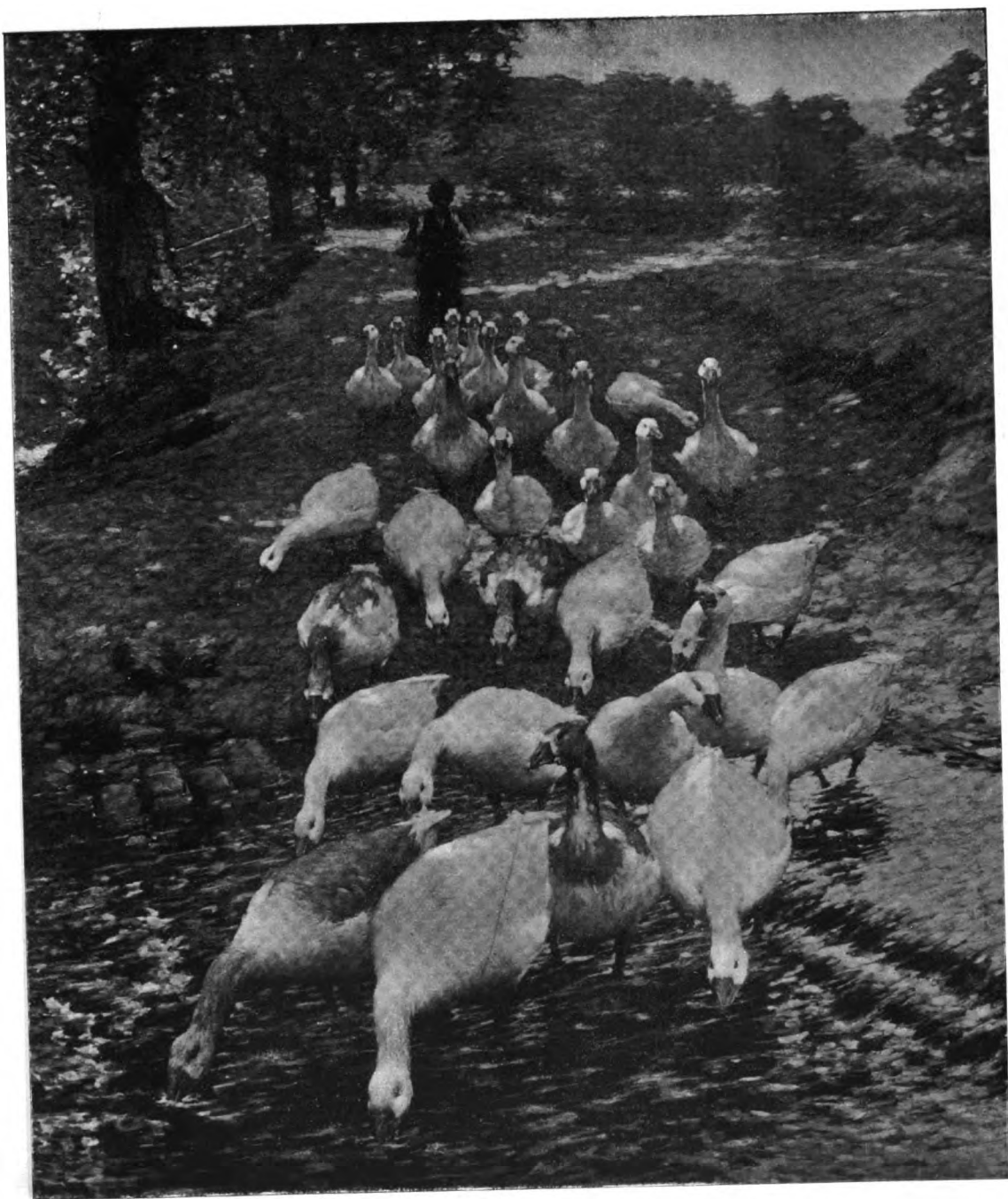




























Sporting Cups.

SUGGESTIONS FOR THE IMPROVEMENT OF SPORTING CUPS AND TROPHIES. PART II.

"*Ah, que de choses dans un menuet!*" cried Marcel, the great dancing-master; and ah, we may cry, what things go to the making of really fine sporting cups and trophies! There must be felicity of invention, knowledge of colour, justness of proportion, variety and charm of workmanship, and charm and variety of style, of *motif*, and also of material. These good things were hinted at in the first article, and some of them were thoughtfully suggested by Mr. Reynolds-Stephens, in his two modelled sketch-designs.

Connected with these designs there is one point of particular interest, and, as it happens to be associated with another one that touches the very heart of our subject we feel called upon to refer to it once more. The point in question concerns the fact that Mr. Reynolds-Stephens, in his design for a large yachting trophy, makes use of silver in combination with ivory, gold, crystal, and blue mother-of-pearl, thereby producing a very fortunate scheme of colour. Now, the importance of this feat of craftsmanship cannot be thoroughly appreciated unless we bear in mind that silver, when considered from a point of view of art, is at the present moment in bad repute. Indeed, it is now so "cheap," so aggressively common, because so ill-used by the manufacturing silversmiths, that the beauty of it is in much the same case with that of a good piece of music which

the barrel-organs have rendered hateful. To many people of taste, that is to say, it is a thing not merely discredited, but even vulgarised out of recognition; and to such persons, clearly, the art value of silver has to be rediscovered.

Something to this end may be done by every worker in silver who is gifted with a true sensibility of what is beautiful. Thus equipped, he will take advantage of the many means by which he can give to his productions an aspect that is pleasing and unfamiliar. For instance, he will avoid in his treatment of the metal any kind of surface having the least resemblance to the sleek,



SILVER LOVING CUP

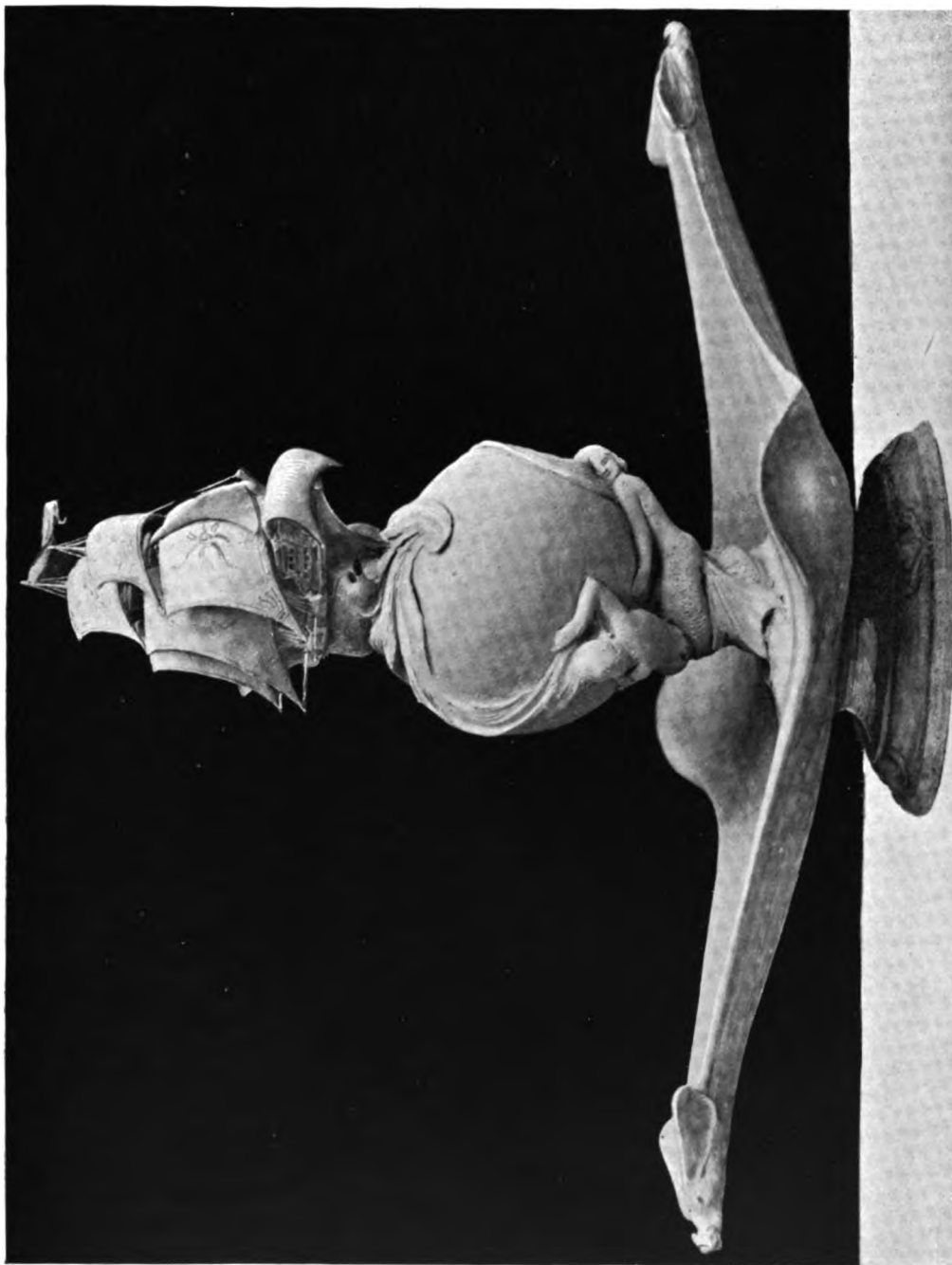
BY MARY G. HOUSTON

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DESIGN FOR A SILVER CUP.
BY MARY G. HOUSTON



SKETCH MODEL OF A YACHTING
TROPHY. BY ONSLOW WHITING

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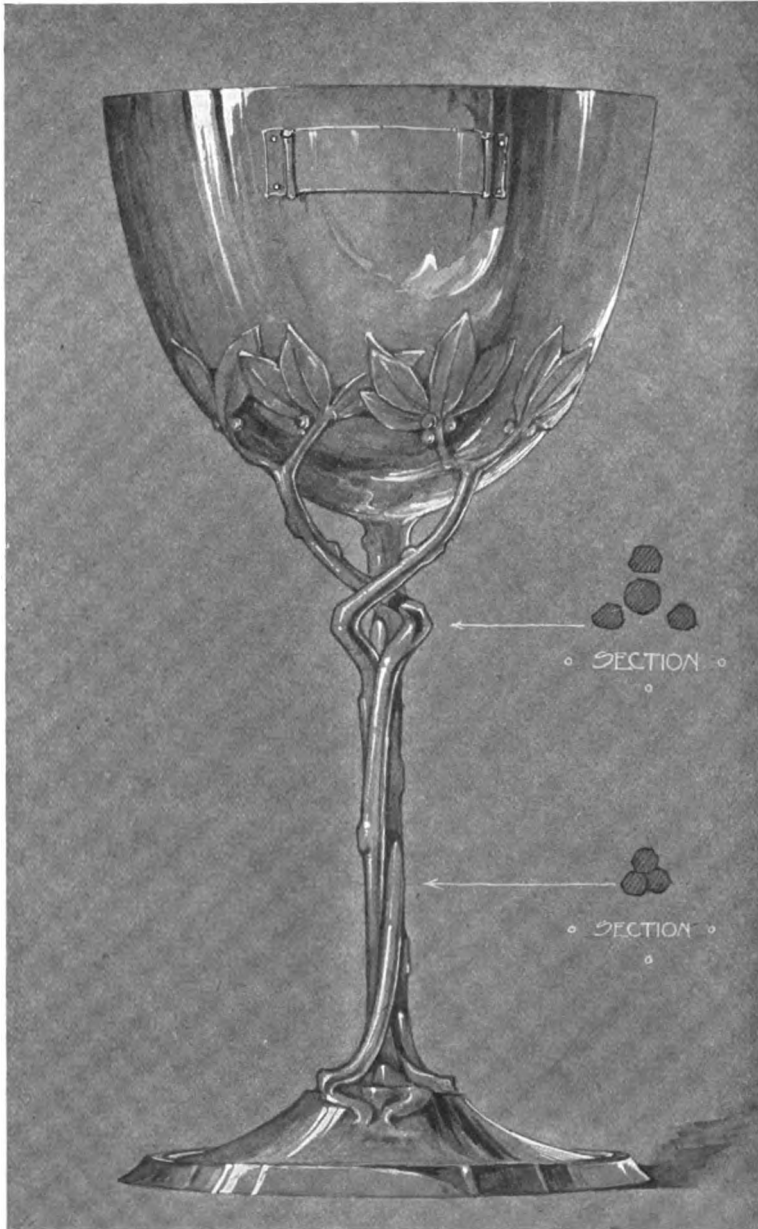
Sporting Cups.

vulgar, over-polished silverwork in the shops; and by this means he will turn to the profit of his craft the fact that artistic beauty is, in this case, a matter of surface. What the enemies of silver detest most of all is the self-assertive smoothness, so devoid of tone, so pretentiously mechanical and meretricious, with which "the trade" fascinates the general public, degrading silver in art value to the level of the cheapest electro-plated ware. To avoid this result of industrial methods is to make

silver itself again, so that it seems a rare and beautiful new metal; and for this reason too much attention cannot be drawn to the all-important part played by texture, by surface, in the treatment of this persecuted metal.

But this is not all. If silver is to be dissociated from all memories of bad work, and if we wish to see it freed from its present position as a drudge of the public-enslaved manufacturers, then this all-important question as to surface must be enforced upon the popular mind, and craftsmen must think of it always in connection with other things that run strongly counter to the industrial methods and finish. Thus silver, for example, must be thought of in relation to colour. There are many felicitous ways in which it may be employed with other substances, all beautiful and many-hued. This is what Mr. Reynolds-Stephens illustrates, and illustrates with much success, in his modelled sketch design for a large yachting trophy, the description of which will be found in the first article. He has remembered that in art familiar old things become new in new combinations; and it is to be hoped that his example will be widely followed.

Further, is there any reason why silver should always have a place in the making of presentation cups and trophies? We think not. There are other serviceable materials, and it certainly cannot be said that the incessant use of silver is creditable to any man's artistic enterprise and resourcefulness. The history of cups and their customs affords many helpful suggestions, and during the course of these papers



DESIGN FOR A SILVER SPORTING CUP
"STUDIO" PRIZE COMP. A XLV

BY DAVID VEAZEY



DESIGN FOR A SILVER SPORTING CUP.
FIRST PRIZE "STUDIO" COMP. A XLV.
BY DAVID VEAZEY

Sporting Cups.

we shall advocate the occasional employment of copper, and pewter, and bronze, of iron inlaid with softer metals, and also of decorative wood, as in the old Irish *methers* and the Saxon mazer-bowls. Something, too, will be said about enamel, while to-day a few remarks will be made on the use in metalwork of beautiful stones, some fairly common, others rare and expensive.

In all great periods of art such stones have been of the utmost service to metal-workers. Jewelled sword-scabbards and dagger-handles, and many other objects, including cups, are to be met with in most collections of art antiquities, both European and Oriental, and when the jewels are not squandered, when they do not produce mere glitter, their presence is a witchery to the eye. And it then makes us wish that modern metal-workers would employ these gay ornaments more often than they do at the present moment.

Here the question of expense arises, and hence it is convenient to record the fact that gems possessing slight flaws may be purchased cheaply,

as any visitor to Ceylon knows. Such gems may be despised by experts, but for decorative purposes they are often quite as serviceable as unflawed stones of the greatest purity. Remember, also, that recent discoveries have made familiar to the world at large a good many beautiful minerals, which were almost, if not entirely, unknown to our forefathers. Thus mining operations in America have brought to light the Amazon stone and labradorite, two varieties of feldspar. They are attractive, they have no great rarity, and they are sufficiently hard and dense to be of great value to metal-makers. Amazon stone, from Pike's Peak, is emerald-green in colour, while labradorite is remarkable for its lovely play of iridescent blues and greens and yellows. And mention may be made of willemite, a silicate of zinc, usually of a brilliant citron yellow. Russian rhodonite, a silicate of manganese, rose-red in colour, ought also to be remembered; it occurs in a massive form, and in carefully-selected pieces will be found as useful as sodalite, a mineral found in the Ural Mountains. Sodalite is a silicate of soda and alumina, with some chlorine,

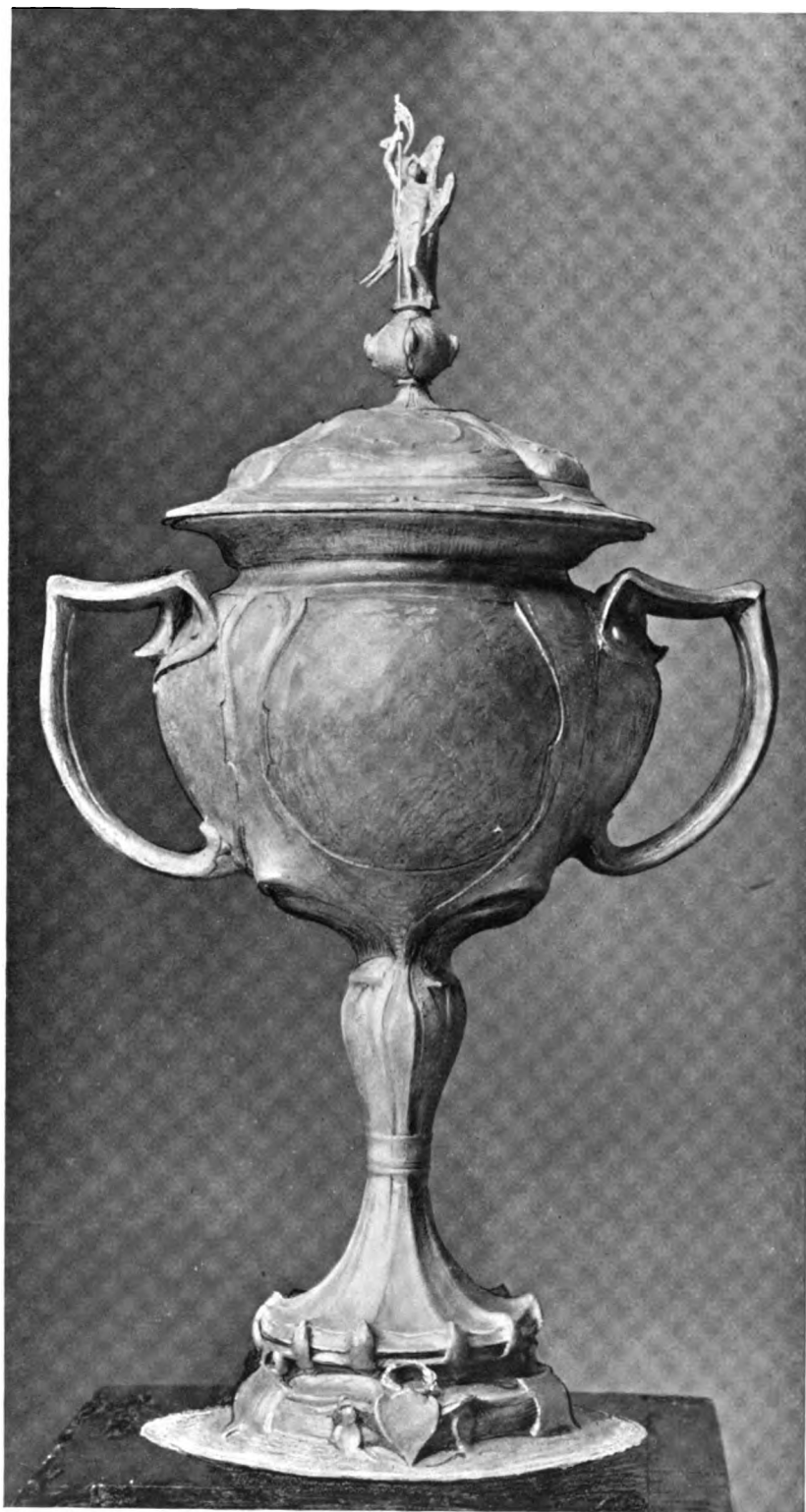
and is remarkable for its superb violet tint of blue in broken shades. Equally useful to metal-makers are the "fire" opals of Mexico, the light-green opals of Silesia, and the New Mexican variety of malachite, in which the green is banded together with the blue azurite. If we add to these the more historic stones — lapis lazuli, green jade and jasper, topaz and carnelian, amethyst, amber, chrysoprase, serpentine, turquoise (the blue Persian and the green Chinese in the matrix)—the list will be found to possess a splendid range of colour in reds, blues, greens, and yellows.

The small nacre-covered irregularities — imperfectly formed pearls — found upon the linings of certain species of bivalve shells, are frequently most beautiful in colour; and when



LID OF CHALLENGE CUP

BY F. DERWENT WOOD



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MODEL OF A CHALLENGE CUP
BY F. DERWENT WOOD

Sporting Cups.

they are cut out in such a manner as to preserve their natural irregularity of form, they are most valuable as adjuncts to the decoration of silver-work.

We are glad to find that already one importer of precious stones, Mr. A. Wainwright, of 97 Spencer Street, Birmingham, is getting together from various parts of the world examples of beautiful minerals and cutting them in such a manner as to adapt them for use by the worker in silver and gold plate; and we wish here to acknowledge our indebtedness to him for giving us an opportunity of examining many uncommon and serviceable specimens.

A few words may be said with advantage now about the setting of stones in metal-work. The best way is to fix them firmly in simple bezels, taking care to regard them, not as mere ornamental accessories, but as dangerous tests of the competence of craftsmen, for jewels are to metal-workers what superlatives have ever been to writers; and if this fact is kept constantly in mind the mistake of employing stones so freely as to make them obtrusive, and therefore harmful

to the work which they ought to complete, will be avoided.

Another important thing is to turn to good account all pleasing peculiarities in the shapes of stones. By way of example, take a gem as irregular in form as water-worn pebbles are. Most lapidaries would cut it into a perfect oval or a perfect round, and by so doing would destroy much of its beauty, and of its distinctive character and charm. Natural irregularities should be retained as often as is possible; and be it noted again that flawed gems, having a fine play of broken colour, may be bought cheaply and should be highly prized by the artist who works in metal.

The illustrations this month represent designs by five artists: Miss Mary G. Houston, Miss Gertrude Smith, Mr. Onslow Whiting, Mr. D. Veazey, and Mr. F. Derwent Wood.

Place aux dames! Miss Houston has for several years been noticed as a designer of rare promise. Down till now her successes have been won in the art of decorating flat surfaces, but to-day she proves that she is no less fortunate when working "in the round." Her three-handled loving-cup has a large style, is boldly constructed, and full of a true feeling for silverwork. As to the pleasing severity of the archaic form, that comes from a Celtic source. It was suggested, not by a piece of old Welsh earthenware, but by the Dunvegan Cup, a famous Irish *metheg*, a long description of which may be found in Note M to Sir Walter Scott's "Lord of the Isles."

The other cup designed by Miss Houston has a different kind of austere form and attractiveness. The strongest of its good points will be found where most modern cups are very weak — *i.e.* in the foot. There are defects, it is true, the surface being somewhat "tight," and the waves suggested on the lid rather small in treatment; and many will think that the sail held by the little figure blows away from the rest of the design to the injury of the essential close union of all the parts. But these blemishes are matters of detail, and could easily be remedied.

Miss Gertrude Smith is a metal-worker, and her aim in designing



YACHTING CUP IN SILVER

DESIGNED AND WROUGHT BY
GERTRUDE SMITH

Sporting Cups.



SKETCH MODEL FOR A YACHTING CUP

(Copyright reservea by the designer)



BY GERTRUDE SMITH

silver cups is to obtain pleasant shapes by the use of subtle curves, as far removed from the ordinary rounded and bossy ones as is consistent with the qualities of the metal employed. And she perceives also how necessary it is not to cover the surface with ornament, but to keep some parts of the metal unembellished so that the light

may play there freely and show up the twists and changes of plane in the modelling. On several occasions Miss Smith has executed cups for sporting clubs. Last year she made one for the Cowes Regatta, and of this yachting cup an illustration is given on page 44. Here we have a creditable piece of work, far in advance of the

Studio-Talk

trade standard; but Miss Smith complains that insufficient time was allowed her, so that she could not avoid several defects due to haste. This accounts for the somewhat cramped letters of the inscription. Why do sporting clubs forget that metal-workers cannot possibly do their best when hurried? There are times, no doubt, when cups have to be ordered in a hurry, but those which are needed for the Cowes Regatta, or for any other annual meeting, could and should be commissioned six or seven months in advance.

Mr. Whiting's model for a yachting trophy, represents an Elizabethan ship sailing over a globe supported by mermaids. There is room

for criticism here, if no figure in decorative art should be made to bear such a pressure from above as seems crushing in its force; but Mr. Whiting is free to say that he has many ancient and great precedents to keep him in countenance, and he certainly exhibits both thought and vim in the realisation of his *motif*. His trophy could be made entirely of silver, or the globe could be fashioned out of agate or some other beautiful stone.

The two designs by Mr. David Veazey are the result of a "Studio" competition. They are full of good intention, and should encourage Mr. Veazey to persevere. The use of leafed branches for the stems of cups needs reconsideration, as stems formed in this way would probably look brittle in silver.

Mr. F. Derwent Wood, in his model for a challenge cup, is influenced by a good old tradition of German silver-smithing. The base would no doubt be better were it less complicated, but the body and the lid are strong in character, and afford plenty of scope to any skilled metal-worker who sets adequate store by plain surfaces and vigorous lines.

(To be continued.)

STUDIO-TALK.

(From our own Correspondents.)

LONDON.—At the beginning of May the Fine Art Society opened an exhibition of Sir John Tenniel's drawings for *Punch* cartoons. This was the second show of similar works that had been held in the same galleries, and its 161 pencil drawings formed an invaluable commentary on the course of events in European politics since 1895. The last drawing in the collection had appeared in *Punch* on April 11, 1900, so that students of Tenniel's art had an excellent chance of comparing its present-day characteristics with those of five years ago, when the great humorist was already seventy-five years old. Here and there the touch was not so strong as it had been, but in the most recent cartoons of all, and especially in those relating to the Transvaal, there was a second youthfulness of vigour that surprised and delighted everybody. If Sir John Tenniel had been affected by what Carlyle described as "the sick sentimentalism" of the age, or if he had departed in any way from his unimpassioned desire to see things truly as well as humorously, his *Punch*



STATUETTE

BY F. DERWENT WOOD

Studio-Talk

cartoons could not have become what they have long been, *i.e.* unbiassed and memorable records of the greatest events agitating the public mind. That these historical documents in graphic humour and satire should be allowed to pass one by one into private hands is very regrettable. They ought to be purchased by the nation and hung in a public gallery.

approaches his subjects in the right spirit, for concerned though he plainly is with considerations of symbolism and ideas of doctrine, he does not forget the duty that he owes to his art. The pictures—there are nine of them altogether—are admirably drawn and painted, and are not without great beauties of colour combination and tone management. Moreover, their symbolism is



STUDY FOR "THE FASTING AND TEMPTATION"

BY A. E. EMSLIE

We have pleasure in giving an illustration, on the opposite page, of a well-modelled statuette by the clever young sculptor, Mr. F. Derwent Wood.

The series of religious pictures with which Mr. A. E. Emslie preaches a sermon on the text, "God is Love," deserve remark as serious and earnest efforts to deal with material that few modern men are accustomed to handle. Mr. Emslie, however,

neither abstruse nor weakly common-place but honestly impressive and suggestive. They deserve close study, and claim not less appreciation from lovers of good craftsmanship than from the larger public which is more interested in what the artist has to say than in the particular idiom he uses to express his beliefs. The series is being exhibited at the Egyptian Hall, in the upper room, which is called for the occasion the "Emslie Gallery."



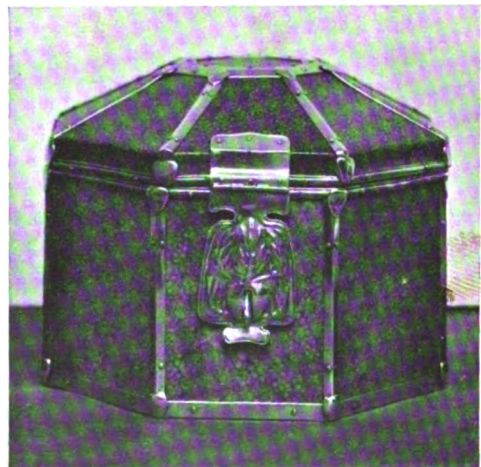
STUDY FOR "THE CALL"

BY A. E. EMSLIE

Mr. Grego, of pictures of women of various dates, painted chiefly by deceased masters. Some admirable canvases have been chosen from famous private galleries, and an excellent result has been arrived at. In this same section is hung a series of water-colours of types of feminine beauty by Sir J. D. Linton, several pastels by Mrs. Jopling, and groups of pretty faces and figures by Mr. H. T. Schafer, Mr. Bernard Partridge, Mr. Harold Speed, Mr. Storey, and other artists who can treat feminine charms with success. As there is, besides, a great number of examples of those crafts in which women excel, the show is clearly acceptable as a sincere effort to fix the place that women should occupy in the modern æsthetic movement.

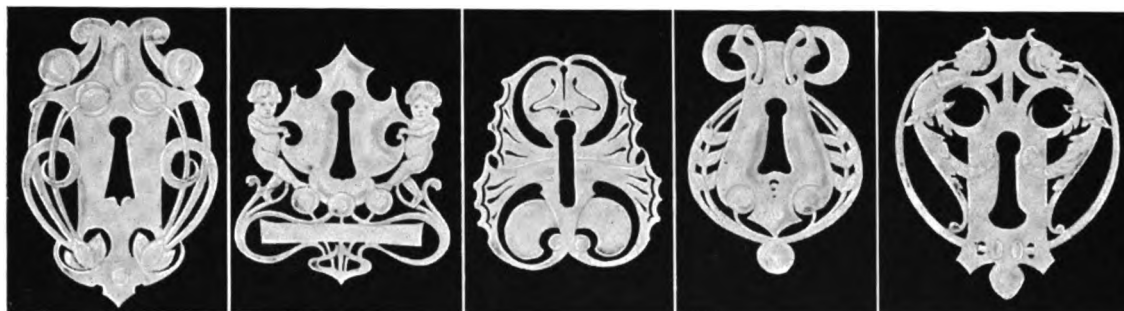
As an assertion of what women can do in art, the exhibition at Earl's Court this year is quite worthy to be taken seriously. It shows very adequately the many directions in which the feminine capacities are progressing under the influence of modern ambitions and present-day educational facilities. The collection of pictures, drawings and sculpture that fills the Queen's Palace is interesting because it presents an agreeable mixture of British and foreign art, and affords chances of comparison that are definitely valuable. The average is reasonably high, for although a good deal of work has been included that can be passed by without attention there are many pictures of real merit that raise the level of the show and give it a good measure of authority. Most of these notable productions come from abroad, but some of our native artists—like Mrs. Swynnerton, Miss Fanner, Miss Stewart Wood and Miss Bessie Macnicol—hold their own well against all competition, and provide centres of interest in the galleries. Another section of the exhibition is given up to a collection, arranged by

At Mr. Fordham's agency, in Maddox Street, Regent Street, Mr. J. Paul Cooper has recently been showing some refined work in shagreen and silver, one example of which is illustrated on this page. The varied



CASKET IN SHAGREEN

BY J. PAUL COOPER



ESCUTCHEONS

BY FRANCIS B. FULFORD

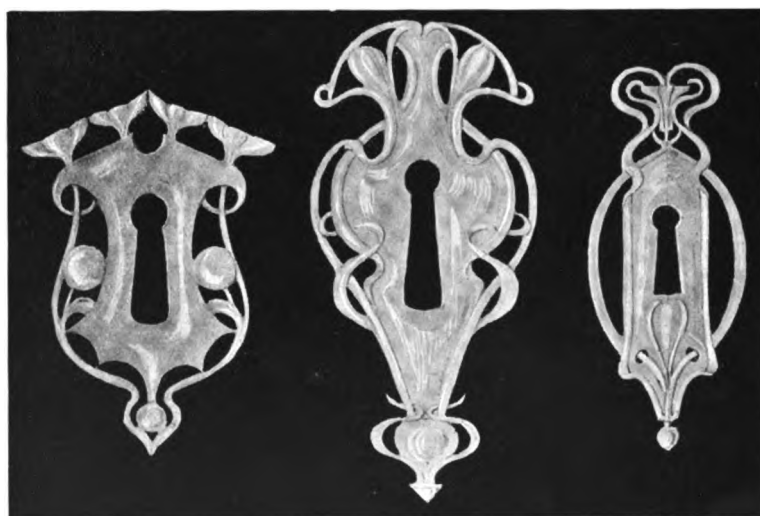
qualities of delicate colour obtained by Mr. Cooper are very pleasing, and it is to be hoped that he will succeed in his effort to make popular once more an exquisite material which has been too long neglected here in England.

Our age has produced a great many women who are painters, but very few painters who are women. The charm of womanliness in art has not been appreciated by the gifted fair, so they have wasted their time and impaired their talents by attempting to be manly. Here and there a great exception has been found, like Madame Morisot in France, and Lady Waterford in England, but the exceptions are very few. Among them Mrs. Stanhope Forbes now occupies a leading position, and it is pleasant to note that her recent exhibition at the Fine Art Society was deservedly a great success. It comprised forty-nine pictures and water-colour drawings, and there was not among them a single false note. Children, landscapes, flowers, and other subjects, like the *Basque Interior*, the *Shepherd of the Pyrenees*, and *The Bakehouse*, were all excellent in colour, with a tender firmness of touch in drawing, and with the distinction that always belongs to womanliness of sentiment and of observation.

BRISTOL.—The child is father to the man. In spite of the labours and munificence of one or two older citizens in

the cause of art, it is mostly left to the youth of Bristol to attempt the regeneration of their elders in this direction. Naturally, the result is discouraging. Civic bodies are not moved in a moment, nor a town full of busy men in a month; but the younger generation perseveres, and steadily turns out useful and artistic work whilst living for the while upon its own approval.

The Kensington Government School of Art, Berkeley Square, is one of the nurseries responsible for much of the artistic training carried on in Bristol, and it was there that a recently-held exhibition of students' work contained amongst others the designs, etc., here reproduced. The school itself was founded in 1890 under the direction of Mr. John Fisher, a master whose personality extends to every pupil who passes through his hands. Mr. Fisher is a clever workman and a winner of many medals, but he is



ESCUTCHEONS

BY FRANCIS B. FULFORD

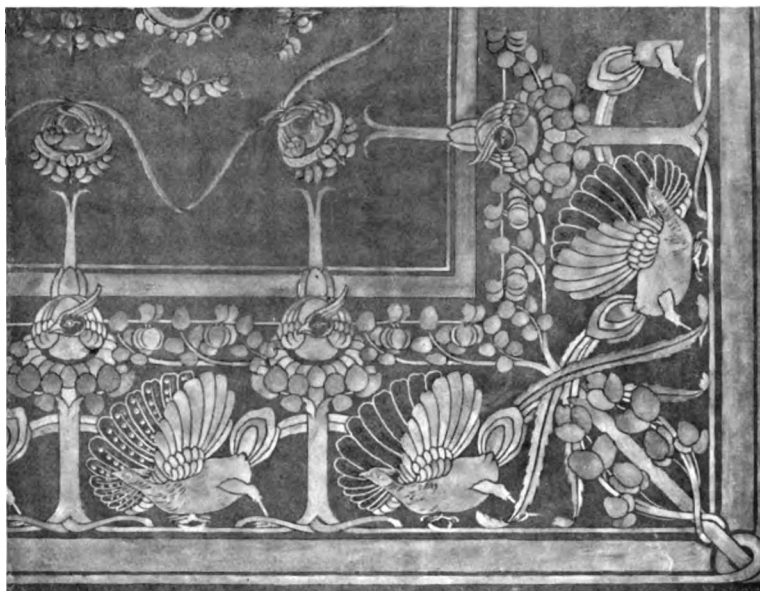
more than a mere prize-hunter, for he possesses that power of imparting his knowledge to those about him which is so essential, yet so often lacking, in those who make teaching their profession. The progress of the school is sufficient to prove this.

Everyone should be a specialist of some kind nowadays, and the speciality of the school is designing and modelling. Drawing is by no means neglected, however, as evidenced by two sketches shown at the exhibition, one in pen and ink for magazine work by F. P. Stonelake, and the other a lead-pencil drawing by Nelly Birch, to illustrate the well-known rhyme "Au clair de la lune." The designs for damask table-linen by F. B. Fulford were capital examples in one branch of manufacture, whilst D. Bryan's gates and railings were good in another. Silver-ware was contributed by Kate E. Hippiisley—a lady who, by the bye, has been successful in THE STUDIO competitions—and tiles were shown by C. V. Allen, who has drawn a strong but prettily-tinted pattern, with the pea as

its basis. F. B. Fulford's escutcheons were also well arranged, and capable of being easily worked.

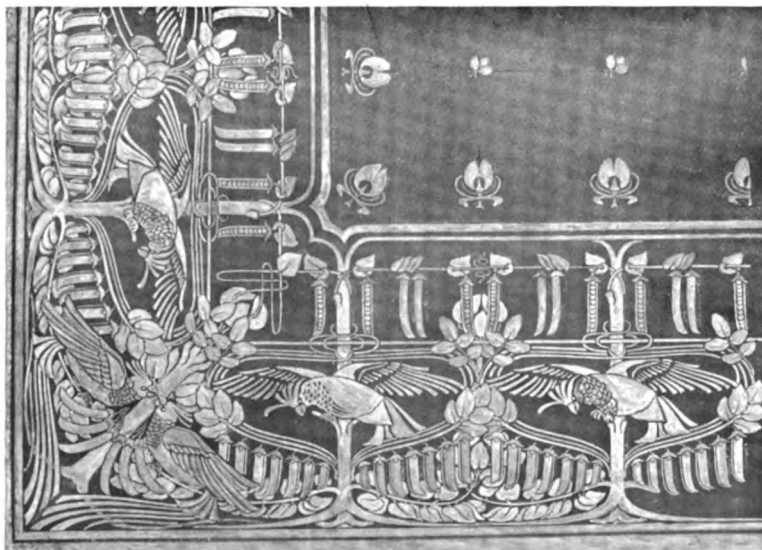
Of the modelling one can hardly speak too highly. Charles A. Sheehan's *Temptation*, a relief panel, showed really skilful treatment, as did also a design by Tracy Tratman, whilst a frieze by Mabel Thatcher was broadly modelled in excellent style.

L. A. B.



DESIGN FOR DAMASK TABLE LINEN

BY F. B. FULFORD



DESIGN FOR DAMASK TABLE LINEN

BY F. B. FULFORD

GLASGOW.—The thirty-ninth exhibition held by the Royal Glasgow Institute of Fine Arts is now open. Apart from loan pictures the show is distinctively one of Scottish art, in which the East of Scotland gets a fair share of representation. The Hanging Committee consisted of Messrs. Corsan Morton, J. Reid Murray, and William Beattie, and these gentlemen are to be congratulated on their impartiality. The arrangement of

Studio-Talk

the pictures on the walls, however, leaves much to be desired; even after making allowance for the limited accommodation afforded by the Galleries in Sauchiehall Street, and the consequent necessity for arrangements which do not make for harmony, there is an evident want of balance and method in the hanging which is unfortunate. The frieze of oil pictures in the Architectural room is an objectionable arrangement, and it is a pity that the upper walls could not have been simply draped as last year.



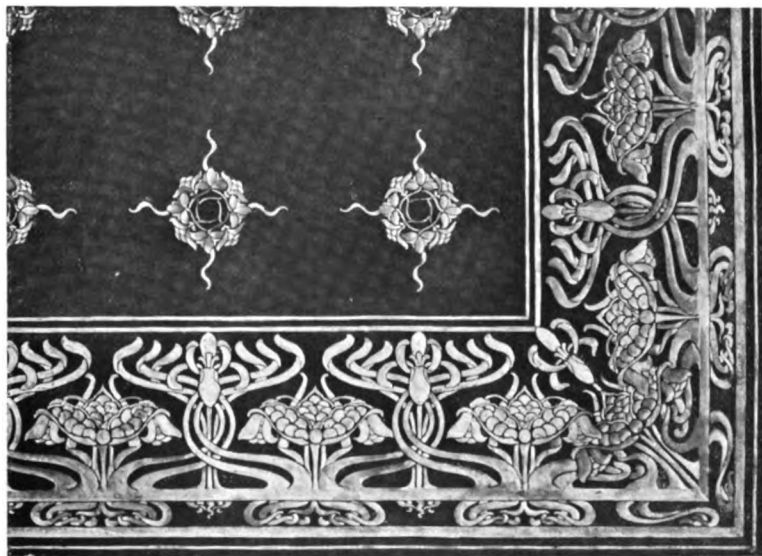
DESIGN FOR TILES

(See Bristol Studio-Talk)

BY CHARLES V. ALLRN

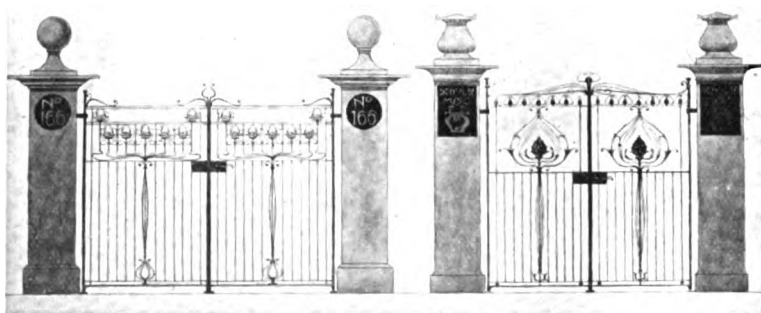
If the loan pictures are fewer in number than in some previous years they are without exception of high quality, and, in themselves, form an exhibition of sterling worth. They include *Charity*, by G. F. Watts, a splendid example of the later manner of that accomplished artist; Romney's portrait of *Mrs. Inchbald*; Colin Hunter's *Signs of Herring*; an interesting early picture by Rousseau; *Dysart*, a beautiful work by Sam Brough; and *The Devil's Bridge*, a brilliant impression of a mountain gorge by Turner.

Space will permit of only a brief reference to a few of the more notable exhibits. Portraiture bulks largely in the exhibition, while the art of the landscape painter is much in evidence, and, in a lesser degree, that of the subject painter. George Henry's portrait of *The Honourable Mr. Justice Darling* is reticent and dignified. In the portrait of a former Lord Provost of Glasgow, *Sir David Richmond*, J. S. Sargent has scarcely done justice to himself. James Guthrie's *Mrs. Watson* is an example in which dress is duly subordinated to the personality of the sitter. E. A. Hornel's *Fair Maids of February*, purchased by the Corporation, is remarkable for its decorative feeling and glowing colour, and marks a distinct advance on the former work of this artist.



DESIGN FOR DAMASK TABLE LINEN (See Bristol Studio-Talk) BY H. G. PALMER

Among the other artists represented are James Pater-son, A. K. Brown, E. A. Walton, Tom McEwan, P. MacGregor Wilson, and Thomas Millie Dow. As usual, the sculpture is placed in the entrance hall. This section is much stronger than usual, and among the contributors are Shannan, J. Tweed, Onslow Ford, Pome-roy, and Kellock Brown.



DESIGNS FOR WROUGHT-IRON GATES

(See *Bristol Studio-Talk*)

BY T. D. BRYAN

LIVERPOOL.—Mr. Thomas Huson, R.I., has designed and executed several repoussé copper panels representing scenes in the port of Liverpool, intended for the decoration of the dark mahogany moulded wall framing of a billiard-room. There is rich harmony of colour between the metal work and its woodwork surrounding.

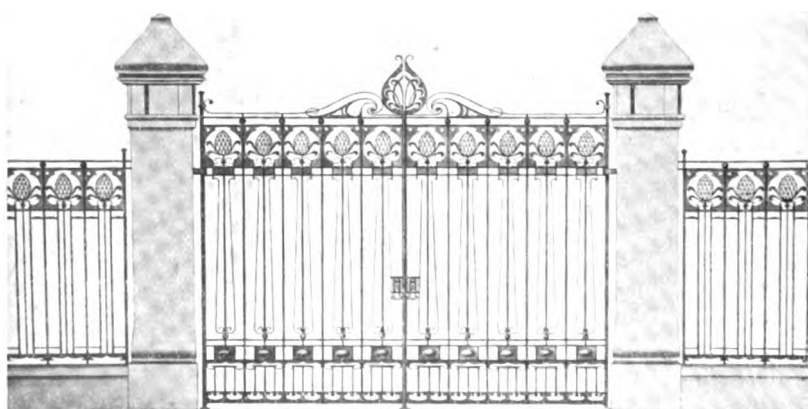
Liverpool artists have very heartily co-operated in promoting an exhibition of pictures and of arts and crafts in the neighbouring Borough of St. Helens, where the municipalities have fairly well adapted the public museum in Victoria Park, in the hope eventually of establishing a permanent art gallery there.

A prominent feature is made of Room VII., devoted to the works, about fifty in number, of Robert Fowler, R.I., with an effective portrait of the artist by R. E. Morrison. Other Liverpool artists contributing include Follen Bishop, A. E. Brockbank, F. T. Copnall, John Finnie, R.C.A., Hamilton Hay, J. Kirkpatrick, Mary McCrossan, G. Hall Neale, Mrs. Maud Hall Neale, Richard Wane, David Woodlock, and James Lowers, A.R.C.A. Loans of important pictures have been supplied from the Corporation Art Galleries

of Blackburn, Leeds, Oldham, Preston, Salford, Southport, and Warrington. Also many interesting works have come from private collections in the locality; the chief of these are some fine examples of paintings by Henry Moore, R.A., John Brett, A.R.A., John Reid, Albert Moore, J. Robertson, etc., lent by Mr. Frederick H. Gossage, J.P. The exhibition is further enriched by contributions from a number of other prominent artists. The committee were well advised to include an arts and crafts section in this exhibition, and they may be congratulated on the success which has attended their resolution to make this both interesting and educational.

H. B. B.

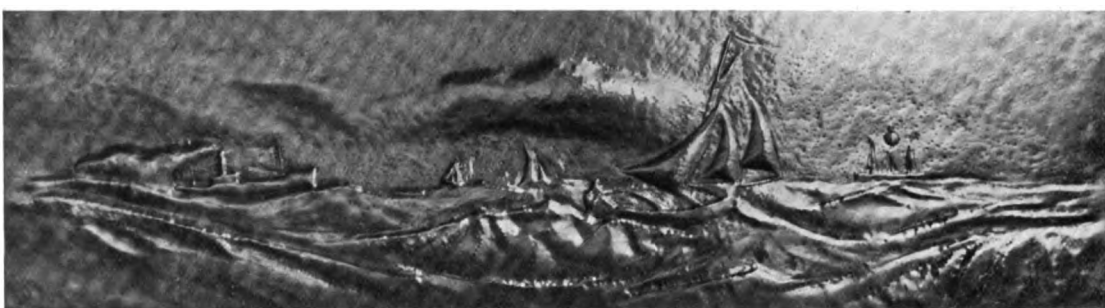
BERLIN.—The art movement has developed so rapidly that it becomes difficult to follow it in detail. But it may be asserted as a fact that practically all the good work seen here in the course of the winter was by artists of eminence, some of it too of no recent date. The question arises again and again whether there is any advantage in having exhibitions in five or six *Salons*, which follow one another so quickly that it becomes impossible even for the experienced art critic to maintain a clear perception



DESIGN FOR WROUGHT-IRON GATES

(See *Bristol Studio-Talk*)

BY T. D. BRYAN



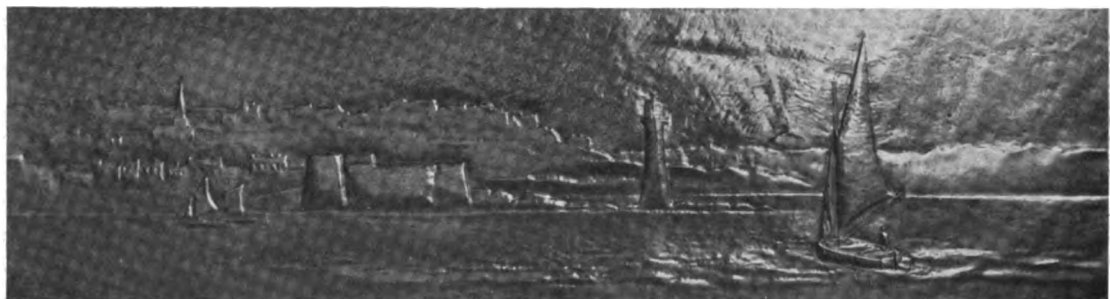
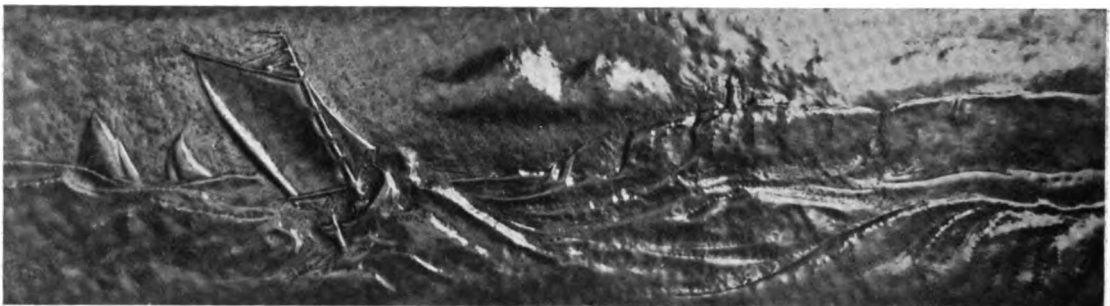
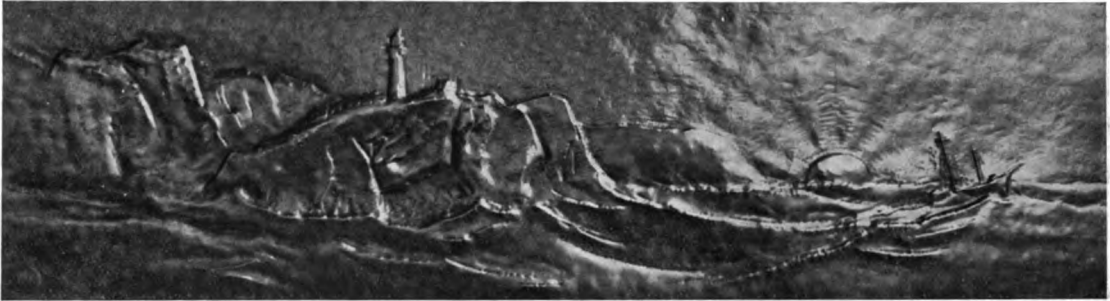
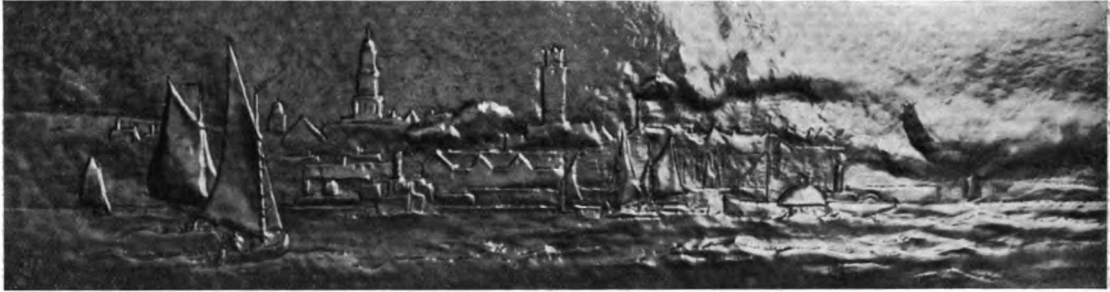
REPOUSSÉ COPPER PANELS

BY THOMAS HUSON

for each individual work, and to pronounce a just criticism thereon.

In our public exhibition of paintings of the 19th century were two pictures by W. Leibl, one of them consisting of two heads from the *Wildschützenbild*, which was destroyed by the painter.

We also saw a highly interesting landscape by Adolf Menzel, dated 1847; an early and very fine *genre* painting by Gabriel Max, who became known later by his studies of anæmic-looking women, and by his experiments in the direction of utilising spiritualism for the purposes of his artistic manifestations; an heroic landscape by Feuerbach; a



REPOUSSÉ COPPER PANELS

BY THOMAS HUSON

striking painting—the *Schusterwerkstatt*—by Max Liebermann, painted in Holland; and a large canvas styled *Abendmahlsfeier in Hessen*, by Bantzer of Dresden. Among the sculpture was a bust by Rodin.

The Academy organised during the winter a large exhibition of the works of Ludwig Knaus, in

celebration of his seventieth birthday. The paintings of this venerable artist are so well known, even abroad, by means of reproductions, that no description of his style is required. Together with Vautier, Knaus represents all that is best in the *genre* painting in favour thirty or forty years ago—that unambitious and humorous treatment of “parochial” life, which for a brief time seemed

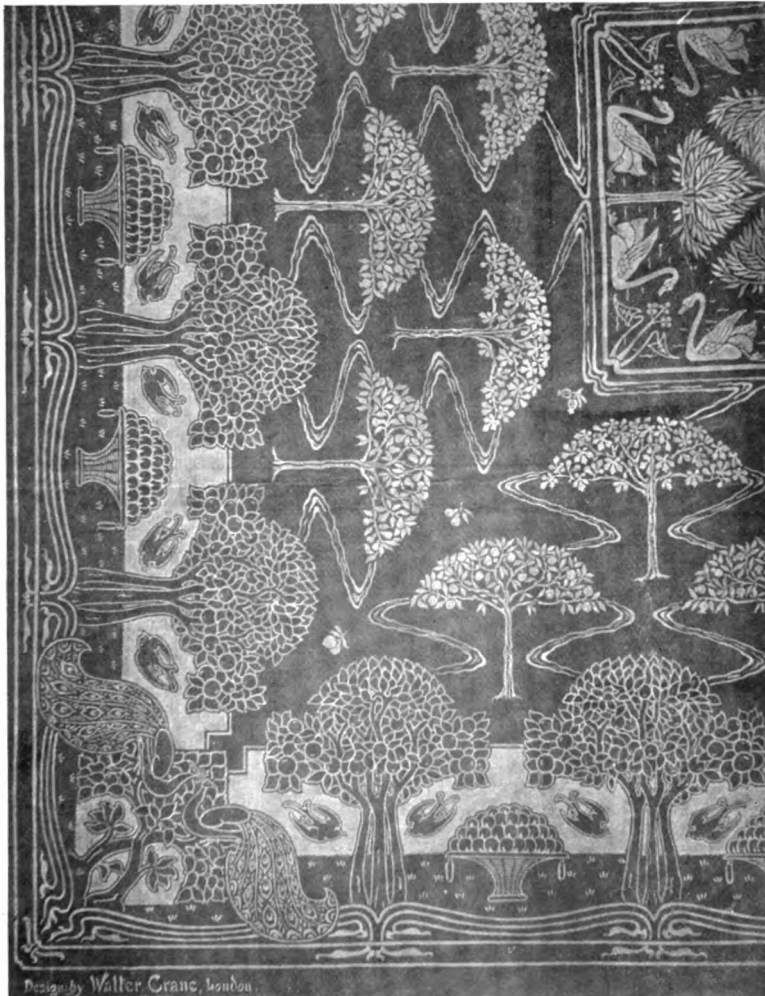
to become the chief aim of German art, supported as it was by the approbation of a public quite innocent of things æsthetic. Yet we cannot blame the initiators of a style such as this when, by reason of its popular favour, it is imitated, vulgarised, and carried beyond its proper limits by mediocre painters—a class not yet exterminated!

Ludwig Knaus was a real artist. He was a keen observer, and possessed the gift of reproducing faithfully all he saw. Not for nothing did he work in France at the time of the great colourists. His paintings, often rich and warm in tone, surprise one by their abundance of finely-executed detail. But the set purpose to entertain, even to amuse, is often too patent; and herein the painter exceeded his artistic resources. The present artistic generation will not be satisfied with mere "anecdotes"; it wants either more or

less, and thus our admiration for work such as that of Knaus is not unmixed with other feelings. The great public, however, on the occasion of this display, celebrated a new triumph for an old favourite to whom they owe many a pleasant moment.

Among the big *Salons*, Schulte's, hitherto very conservative, has undergone a marked change of late, and many good examples of the new art movement were to be seen at their winter show. There was little of importance from the Berlin painters, but many of their collective exhibitions during the winter became fashionable in Court and Society circles. The Hungarian painter, Philipp László, who lives in Berlin, was represented at Schulte's by numerous portraits of aristocratic personages. His pictures are somewhat superior to the ordinary conventional works

of the sort, possessing, as they do, a certain "knack," being passably discreet in colouring, and moreover undoubtedly clever. I prefer László to the Viennese artist, Angeli, but Winterhalter, certainly no great portraitist, invests his subjects with far more dignity than either. By far the best work ever done by László, is his portrait of the venerable Imperial Chancellor, Prince Hohenlohe. Yet, when we compare them, how much more distinguished, how much more artistic, the portraits of Lavery! With him the chief aim is to produce a work of art. Herkomer has achieved a great success here in fashionable society by his large display, which includes the celebrated *Dame in Weiss* (Miss Grant) and the *Dame in Schwarz*. Has not the Emperor himself sat to him? On the other hand, many people have received him very coldly. What will posterity's verdict be? There will hardly be a



DESIGN FOR DAMASK TABLE CLOTH

BY WALTER CRANE

Studio-Talk

place for Herkomer beside Van Dyck, Reynolds and Gainsborough!

There was good landscape work seen at Schulte's from the easels of the young "Worpsweder" artists; but most of the paintings were too large, and sometimes over-laden with colour. G. Schönleber, of Karlsruhe, made a brave show with his strong, stormy landscapes, some from Holland, some from his native land. Equally good were the canvases sent by Fritz Thaulow (including several views of the old bridge at Verona), and the tender, finely-conceived paintings by Whitelaw Hamilton.

At Gurlitt's we have once more seen numerous paintings by Leibl, and several landscapes from the brush of Wilhelm Sperl. This exquisite artist,

since his youth a friend of Leibl, with whom he lives in a secluded village among the mountains above Aiblings, is not so well known as he deserves to be, even in Germany. On this account it is pleasant to be able, through the kindness of Herr E. Seeger, to reproduce some of his paintings in these columns. He has chosen his subjects among the Bavarian highlands where he dwells, and nothing is too simple to attract his keen observation.

Walter Leistikow of Berlin (see *THE STUDIO*, Vol. XI., p. 127) has repeatedly endeavoured to achieve good decorative work; and beauty of colouring and simplicity of line should surely appeal to the beholder. Yet now we find him returning to the realistic reproduction of actual detail—the foaming water and the play of the setting sun upon them; only the slowly circling gulls reminding us that he was wont often to use *motifs* of the same sort for ornamental purposes. In any case, Leistikow, with his sense of style, his power, and his brilliant colouring—displayed to the full as they are in his simple scenes from the neighbourhood of Berlin—remains in the front rank of our landscapists.

We are indebted to the Casserei *Salon* for bringing before the public the works of the great foreign artists. There we first saw many paintings by Monet and Degas; there, too, a small collection of old English paintings by Reynolds, Gainsborough, and Romney, with numerous small studies by Constable; and there we now have various pictures from the Fontainebleau School, and other charming things by Monet, Sisley, and Pissarro. Among the Germans represented are W. Trübner and Slevogt, who both reveal great but scarcely matured gifts for colour.

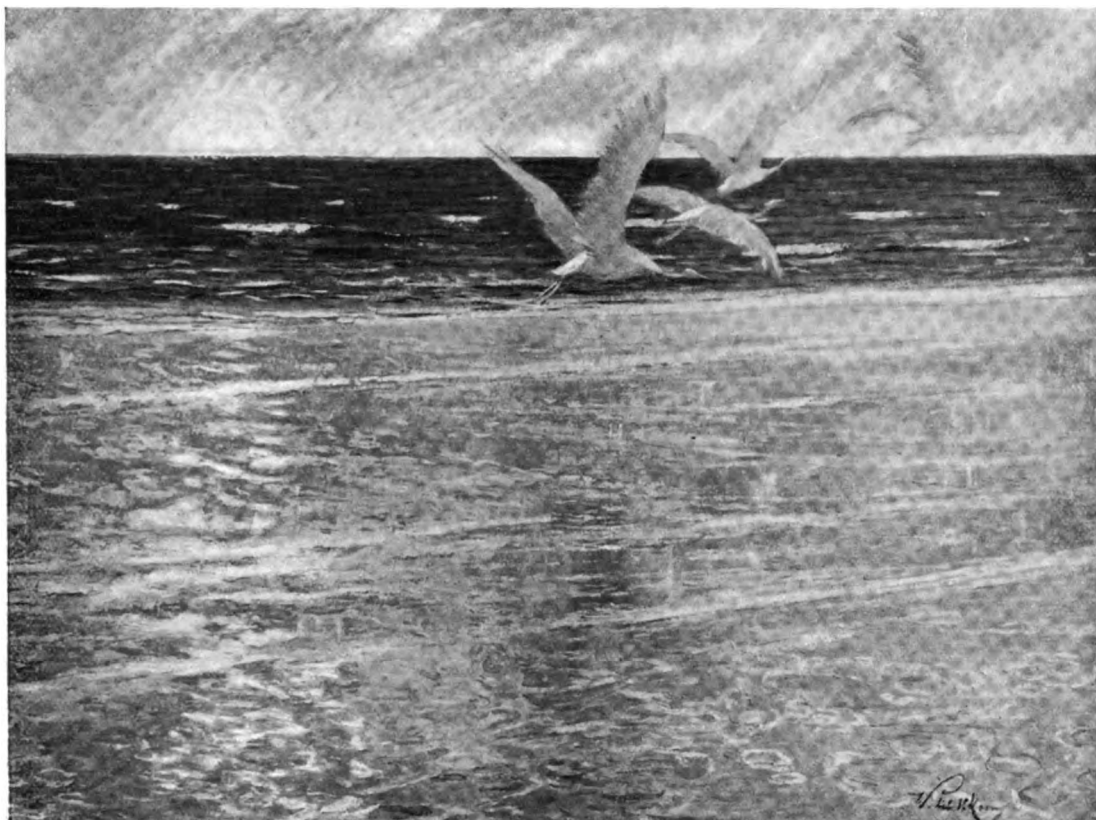


LANDSCAPE

(By permission of E. Seeger, Esq.)

BY W. SPERL

Studio-Talk



SEASCAPE

BY W. LEISTIKOW



"A COUNTRY COTTAGE"

(By permission of E. Seeger, Esq.)

BY W. SPERRL



"THE DANCER" STATUETTE BY F. KLIMSCH

Reproductions of some of the work of a young Berlin sculptor, Fritz Klimsch, are now given. He was born at Frankfort-on-the-Main in 1870, and at first studied under his father, Eugen Klimsch, the painter. Subsequently he worked at the Berlin Academy, and was for some years in Rome and Paris. Some of his portrait busts and nude figures show careful observation of Nature and no little feeling. His figures are full of movement, but, as every artist knows, a great deal depends on outline in plastic work. It is to be hoped the young sculptor may have an early opportunity of displaying his skill on some larger monument (and monuments are springing up like mushrooms all over Germany), but, unfortunately, in the distribution of such commissions considerations not altogether artistic very often prevail.

A few words are due in conclusion to the de-
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partment of art handicrafts. More interest is now being taken in work of this sort, and at the *Salon* of Keller and Reiner we have the opportunity of seeing many excellent examples of furniture, jewellery, pottery, glass-ware, etc. H. Hirschwald has also been exhibiting some novelties, such as rooms furnished and designed by Otto Eckmann or Plumet or Selmersheim, the work admirably executed in the workshops of the "Hohenzollern kaufhaus."

A number of designs for damask table-linen, one of which is illustrated here, afford further proof that



STATUETTE BY F. KLIMSCH



POTTERY-WARE

BY SCHMIDT-PECHT

among the better classes there is a demand for artistic house decoration, and that our manufacturers are meeting that demand. These patterns were designed for the firm of Norbert Langer and Sons, of Deutsch-Liebau (Moravia), by Walter Crane and H. von Berlepsch, of Munich. They are quite beautiful, and thoroughly adapted to the material. Herr E. Moldenhauer, the representative of the firm, was good enough to supply me with photographs of the sets, which are to be seen at the Paris Exhibition. G. G.

BRUSSELS.—The arrangement of the Salon of the Société des Beaux Arts of Brussels in the galleries of the Musée is far from equalling that of last year at the Cercle Artistique, and the disposal of the works of art displayed seems to have been made somewhat hurriedly. Moreover the chief interest of the exhibition consists in the works of a few great foreign artists. One is attracted immediately by the delicate charm of Gustave Moreau's *S. Sébastien secouru par Irène*. This picture, of small dimensions, at once rich and refined in colour, and altogether done in the "grand style," is entirely worthy to stand as representative of the superb art of this curious master. Then we have the portrait of *Mrs. Ian Hamilton* by J. S. Sargent, R.A., which, by its supreme grace and cleverness of treatment, quite dominates the Salon. Mr. Sargent's works and gifts have been so recently considered in the pages of THE STUDIO that it would be superfluous to enlarge upon them now. The important exhibit by M. Fantin-Latour includes seven works of various sizes and styles. Among them are *La Lecture*, *Siegfried et les filles*

du Rhin, *La Déposition de Croix*, and *Vénus et ses amours*, and they all reveal the characteristic manner of this essentially French painter, of whom a critic has remarked: "his Siegfried is a Siegfried such as Racine might have conceived him, a Siegfried with nothing of German about him save his name." One never tires of admiring the simplicity of his style, the ease of his drawing, the sobriety of his tones, or the earnestness of his execution.

The astonishing dexterity of "the Glasgow boys" is marred, perhaps, by an apparent lack of sincerity, and their extreme cleverness in utilising all the most subtle combinations of paint and glazing is somewhat too evident. The members of the Glasgow school are abundantly represented here. We have, for example, portraits by J. Guthrie, J. Lavery, and Walton; landscapes by Macaulay Stevenson and G. Thomas; flowers by Stuart Park, and animals by G. Pirie.

The bronze bust of *M. W.* by J. de Lalaing is the most remarkable Belgian work in the Salon. The other sculptors have sent simply replicas or unimportant "bits;" moreover, these galleries are ill adapted for sculpture exhibits.

The Belgian paintings displayed are nearly all landscapes, among the contributors being Claus, Courtens, Frédéric, Linden, and Wyttsmann. Mention must also be made of a picture by Mdle. d'Anethan—*Les saintes femmes au tombeau*—and of the clever drawings by Mertens and Gilbert.

M. Pol de Mont, the well-known poet, of



DRAWING FOR AN ALMANAC

BY E. VAN AVERBEKE

Antwerp, has just had published in Vienna a series of studies styled "*Études sur quelques artistes belges d'aujourd'hui*," the artists concerned being A. Lynen, A. Heins, F. Maréchal, J. Ensor and Fernand Khnopff. These studies are worthy of the reputation won by M. Pol de Mont in his capacity of art critic. They are illustrated by numerous reproductions, executed with extraordinary care by the "*Gesellschaft für Vervielfältigende Kunst in Wien*," to whom they do full credit.

We have pleasure in giving, on page 59, an illustration of some admirable pottery by M. Schmidt-Pecht. F. K.



DRAWING FOR AN ALMANAC

BY K. COLLENS

ANTWERP.—The "de Skalden" Club—a group of energetic *jeunes*—devoted its third annual exhibition to Applied Art; and, frankly, this little *Salon*, contained in one of the galleries of the Old Museum, had far more real interest than many bigger and more widely advertised shows. Apart from some furniture by Van de Velde, an excellent collection of Flemish earthenware produced in the popular style at a factory in Kortrijk, and the embroidered panels by Mme. de Rudder, already exhibited in Brussels in the "Pour l'Art" display, all the work seen was produced by actual members of the Club. There was

Awards in "The Studio" Prize Competitions

a church-choir carpet, executed in a scheme of blue after a remarkable design by Van Offel; a very interesting piece of door glass-work, representing the prow of a Viking vessel, by Van Averbeké; a fire-grate in iron and copper by the same artist; a lamp in hand-wrought iron by Verhees, and some truly original bindings by Alfred. Among other sculpture of varying merit was a charming female figure by Anthone, symbolising the flower known as *Pensée* or heartsease; a little figure full of grace and simplicity, by Geleyn; also several rough models for statues by Dupon, F. Decken, H. Deckers, Baggen, Joris, Strijmans, and Van Perck. The draughtsmen sent a most interesting collection. Many of the members are applying themselves very successfully to illustration, and here they have been displaying numerous drawings, intended, some for the ornamentation of books or magazines, and others for artistic post-cards.

The "de Skalden" men are quietly doing that which older and more influential societies dare not attempt. This year they have published in almanac form their third *annuaire*, tastefully printed and bound by De Vos-Van der Groen. This almanac contains verses in the Netherlands tongue for each month in the year, together with drawings of considerable interest by Van Offel, Van Averbeké, Collens, Van Neste and others.

Space lacks, or I would do more than make bare mention of the plans and schemes of the architects Van Mechelen, Diehl and Van Averbeké, and of the designs for medals by Baetes, the able and hard-working President. A fact on which I insist with satisfaction is this: that the works of the Antwerp members are all distinguished by a very characteristic Flemish and Germanic tendency.

P. DE M.

THE Special Summer Number of THE STUDIO, 1900, entitled "Modern British Water-Colour Drawings," will contain twelve facsimile reproductions in colours, as well as a large number of other illustrations after selected works by G. Wetherbee, G. S. Elgood, Walter Langley, J. Fulleylove, G. C. Haité, J. W. North, A.R.A., Napier Hemy, A.R.A., Albert Goodwin, Professor von Herkomer, R.A., Alfred East, A.R.A., Mrs. Allingham, E. H. Wimperis, Eyre Walker, Sir J. D. Linton, E. A. Waterlow, A.R.A., Moffat Lindner, F. G. Cotman, C. J. Watson, Matthew Hale, Hugh Carter, Frank Walton, Herbert Marshall, Lionel Smythe, A.R.A., A. W. Rich, Wilfrid

Ball, Thorne Whaite, R. W. Allan, H. Brabazon, Kate Greenaway, G. Clausen, A.R.A., Clara Montalba, Edgar Bundy, Leslie Thomson, Sir F. Powell, J. Aumonier, T. Austen-Brown, Robert Little, Byam Shaw, Rose Barton, J. R. Weguelin, Alexander McBride, R. B. Nisbet, H. S. Tuke, A.R.A., James Paterson, and others.

AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

DESIGN FOR A CLOCK CASE. (A XLVIII.)

THE FIRST PRIZE (*Two guineas*) is awarded to *Tramp* (D. Veazey, 10 Brewer Street, Woolwich).

THE SECOND PRIZE (*One guinea*) to *Damon* (C. J. Shaw, South Grove, Erdington, Birmingham).

Honourable mention is given to the following: *Ursa Major* (S. N. Simmons, Woburn Hill, Addlestone, Surrey), *illustrated*; *Bruno* (Thomas Cook); *Genevieve* (Joséphine Riverstone); *Lino* (C. J. Beese).

DESIGN FOR A PICTORIAL BOOKPLATE (EX-LIBRIS). (B XLVIII)

THE FIRST PRIZE (*Two guineas*) is awarded to *Gar* (E. G. Perman, 50 Chelsham Road, Clapham).

THE SECOND PRIZE (*One guinea*) to *Sal* (S. A. Lindsey, "Limnersland," Southbourne, Hants).

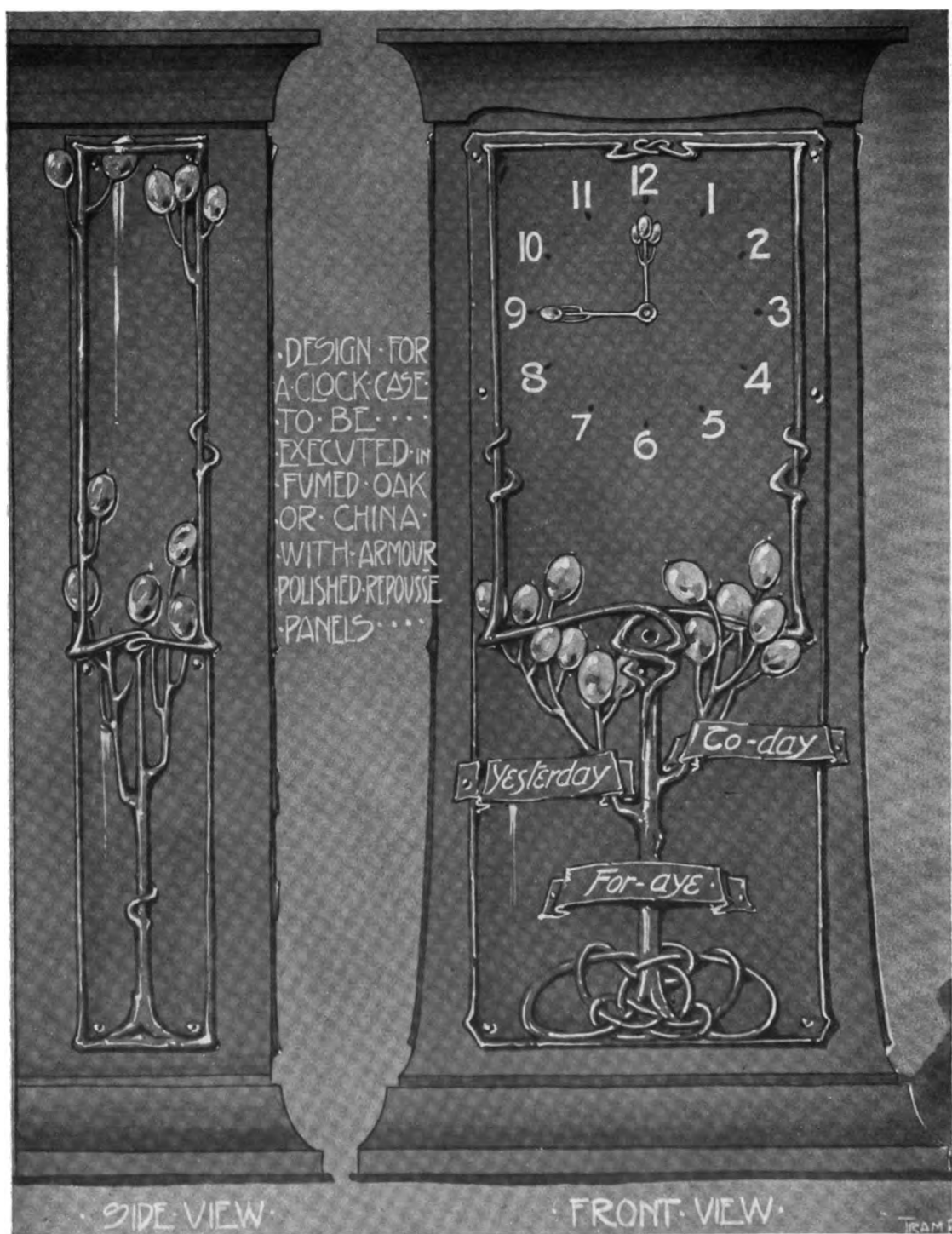
Honourable mention is given to the following: *Abrach* (Miss Aberigh-Mackay, 9 Chenies Street Chambers, Gower Street, W.C.); *Ahue* (Arthur H. Verstage, Park Villa, Godalming); *Enid* (Enid M. Jackson, 12 Forest Road, Birkenhead); *Excelsior* (Auguste Kichler, 28 Waldstrasse, Darmstadt, Germany); *Fairy Glen* (Scott Calder, The Rosery, Bookham Common, near Leatherhead); *Isca* (Ethel Larcombe, Wilton Place, St. James's, Exeter); *Jawkor* (Janet S. C. Simpson, 199 Camberwell Grove, Denmark Hill, S.E.); *Malvolio* (Olive Allen, The North Hall, Launceston, Cornwall); *Pomona* (Miss L. J. Ward, Silverton, Exeter); *Sablier* (Edward H. Rouse, 33 Chesholm Road, Stoke Newington, N.) *these are illustrated*; *Heather-Bleat* (John McHutchon); *Murre* (Lydia Skottsberg); *Seventeen* (Birger Brunila).

STUDY OF CUT FLOWERS. (D XXXII)

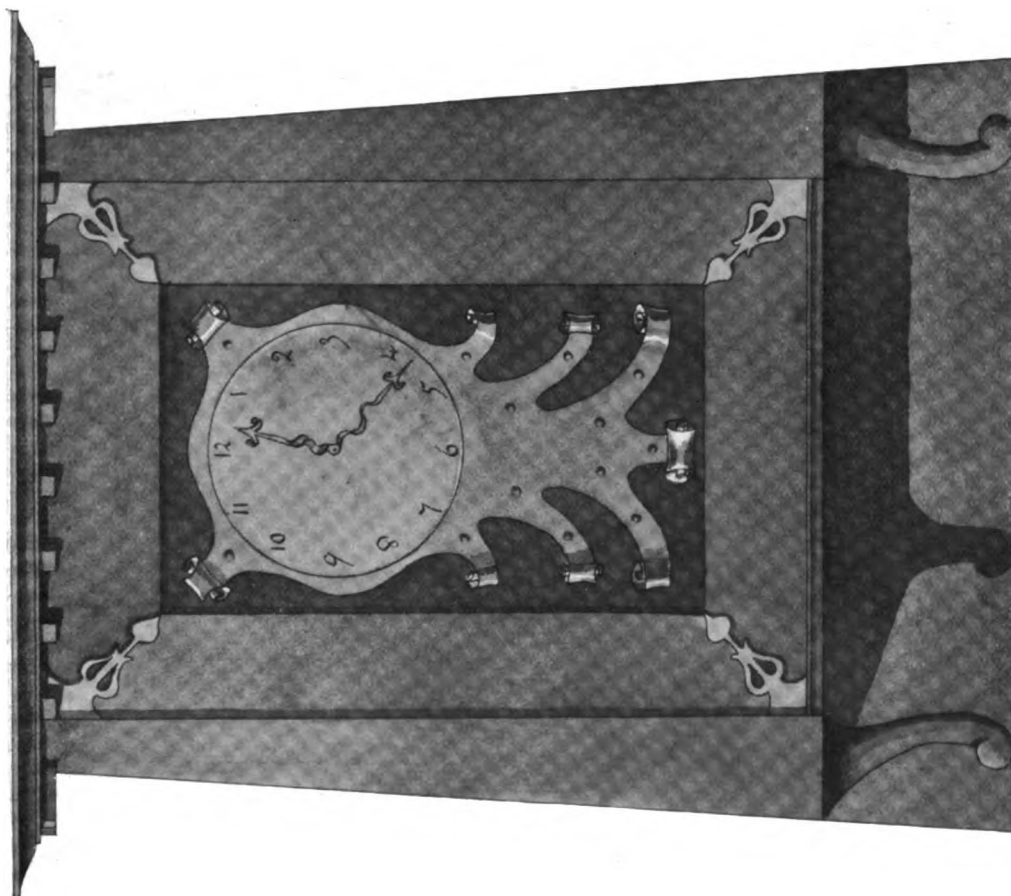
THE FIRST PRIZE (*One guinea*) is awarded to *Photogram* (E. Baynes Rock, Saville Lodge, Bromley Road, Beckenham, Kent).

THE SECOND PRIZE (*Half-a-guinea*) to *Nature* (Mrs. Caleb Keene, 112 Gloster Road, Bristol).

Honourable mention is given to the following: *Sweet Pea* (Miss P. Rochussen); *Ullswater* (J. C. Varty Smith).

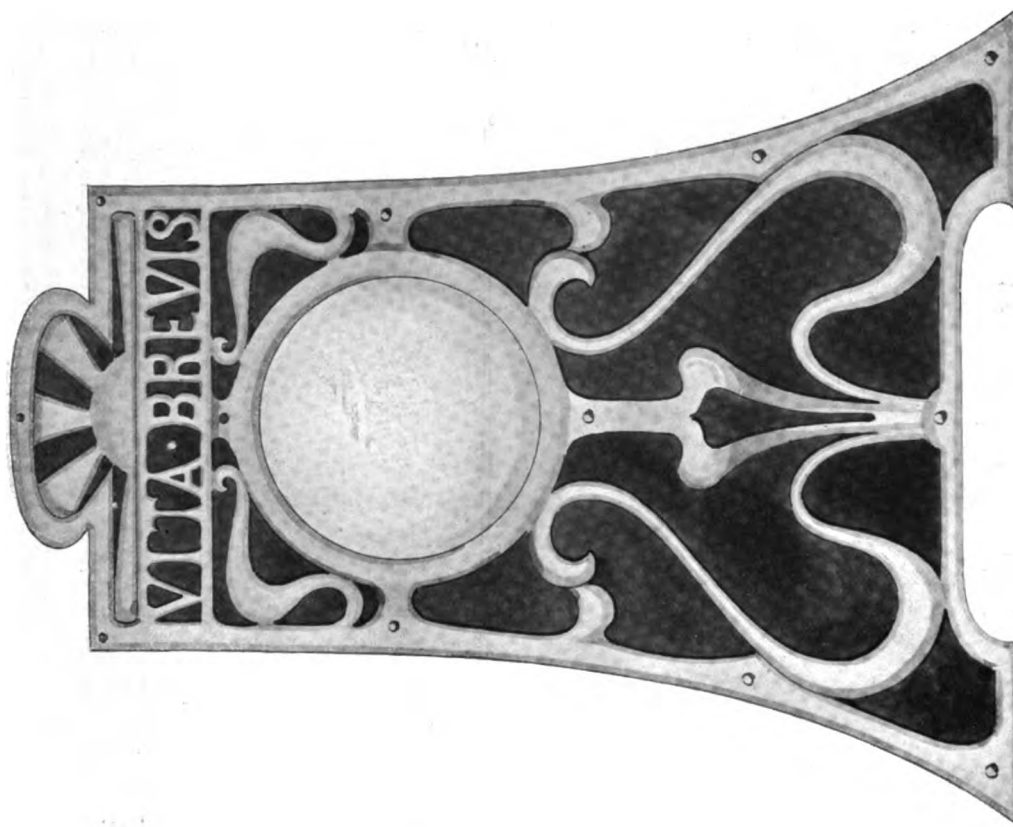


FIRST PRIZE (COMP.
A XLVIII). "TRAMP"



HON. MENTION (COMP. A XLVIII)

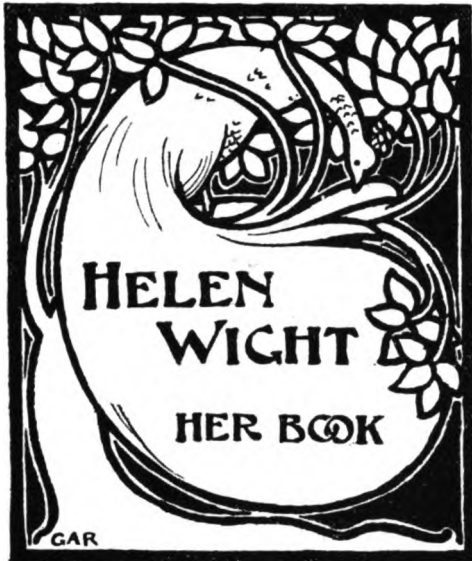
"URSA MAJOR"



SECOND PRIZE (COMP. A XLVIII)

"DAMON"

Awards in "The Studio" Prize Competitions (B XLVIII)



FIRST PRIZE

"GAR"



SECOND PRIZE

"SAL"



HON. MENTION

"ENID"



HON. MENTION

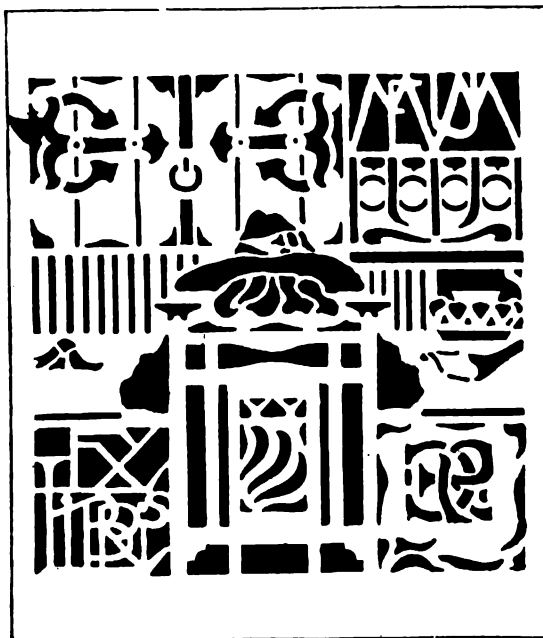
"ISCA"

Awards in "The Studio" Prize Competitions (B XLVIII)



HON. MENTION

"ISCA"



HON. MENTION

"SABLIER"



HON. MENTION

"AHUE"



HON. MENTION

"SAL"

Awards in "The Studio" Prize Competitions (B XLVIII)



HON. MENTION

"ISCA"



HON. MENTION

"FAIRY GLEN"



HON. MENTION

"ISCA"

66



HON. MENTION

"ABRACH"

Awards in "The Studio" Prize Competitions (B XLVIII)



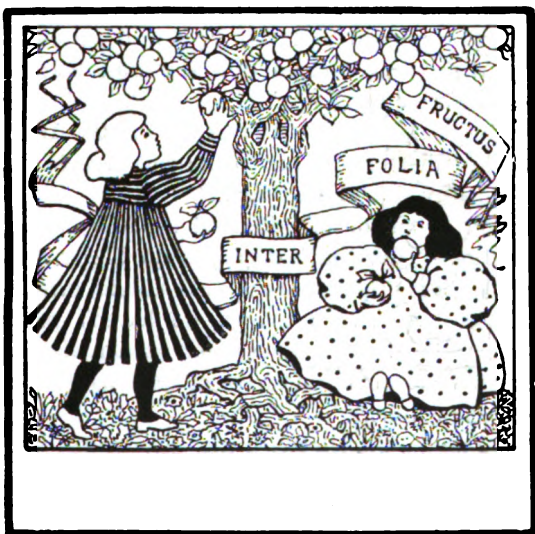
HON. MENTION

"JAWKOR"



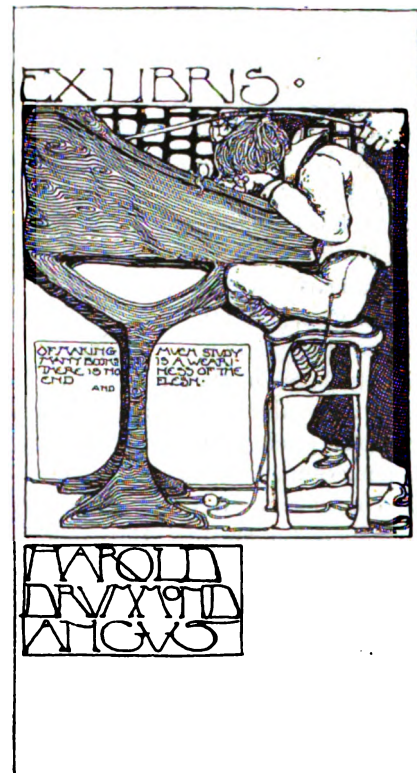
HON. MENTION

"EXCELSIOR"



HON. MENTION

"POMONA"



HON. MENTION

"MALVOLIO"

The Lay Figure

THE LAY FIGURE.

THE SEATED in the stern of a river steamer bearing a crowd of Parisians and others from the Exhibition to the Pont-Royal is the Lay Figure, surrounded by his friends.

As the boat comes alongside the Quai des Nations, whence rise the "Pavillons Étrangers," sumptuous, original, grandiose, fantastic, the Belgian Painter asks :

"But where is the British building?"

"Well," exclaims the German Poet, "no one has yet been able to tell me. It must be a real marvel of modern decorative art"

"There it is," sighs the Lay Figure, pointing contemptuously to an Elizabethan structure.

"This must be a joke," observes the Belgian Painter.

The Lay Figure makes a gesture of despair.

"I can understand his anger and his annoyance, which I share," observes the French Art Critic. "Why, you English have a School of Architecture which within the last twenty years has completely revived the art of building, and has created a style which the whole world admires—and imitates! So, to show all and sundry the progress you have made, and have inspired, in decorative art, you are content to reconstruct an old house, which, doubtless, would be well enough amid the proper surroundings of its ancient park but is absolutely out of place here. It is incomprehensible."

"And have you seen the English Applied Art section in the Esplanade des Invalides?" enquires the Belgian Painter of the German Poet.

"Not yet, but I am saving it up as a treat, for I am sure I shall find there all sorts of lovely things. It must be a marvellous collection."

"My dear man," cries the Lay Figure, "you are doomed to disappointment. There is nothing worth seeing there, or almost nothing. Not one of our great decorative draughtsmen is represented; nor any artistic group of modern tendency. You will find none of the lovely jewels, the fine window glass, the copper and silver and enamel work you seem to admire so greatly. One representative thing there is, and one only—the pavilion erected by the Peninsular and Oriental Company, the external decoration of which—delightful friezes in coloured low-relief—has been done by F. Lynn Jenkins, while the internal ornamentation is by Gerald Moira. This we have; and this is all."

"It's not excessive," observes the German Poet.

"You're quite right," says the Belgian Painter; "but I take it that in the Grand Palais des

Champs-Élysées the English display of Fine Art makes up for all that? Surely that display is calculated to give one a true impression of English painting and sculpture? Has any one seen it?"

The Lay Figure bends his head, and maintains a sorrowful silence.

"I've seen it," says the French Art Critic, "and it really grieved me. I am very fond of modern English painting, and I hoped to find a complete and characteristic display. I expected to see, side by side with the great painters of thirty or forty years ago, the big men of to-day; but, alas! the great masters are either not represented at all, or at best only their second-rate work is exhibited."

"At any rate," enquires the German Poet, "I suppose the young men are there in force, with strong, characteristic work?"

"Not at all," replies the French Art Critic. "The Glasgow School is practically absent; and, in fact, nearly all those who should be there are wanting."

"But who are there, then?" demanded the Belgian painter.

"There are the Academicians and the Mediocrities!"

"And, you must know," adds the Lay Figure, "that there was no 'Jury.' It was all done by invitation."

"But who drew up the list? How came it that so many men of merit were overlooked?" asks the French Art Critic. "How was it? Why?"

"Don't ask *me*," responds the Lay Figure sadly.

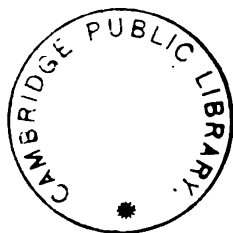
"As to the arrangement of the English Section," continues the French Art Critic, "it's simply pitiable. But we are just as badly off ourselves. Both the English and the French departments have their walls covered with the same horrible and vulgar red hangings."

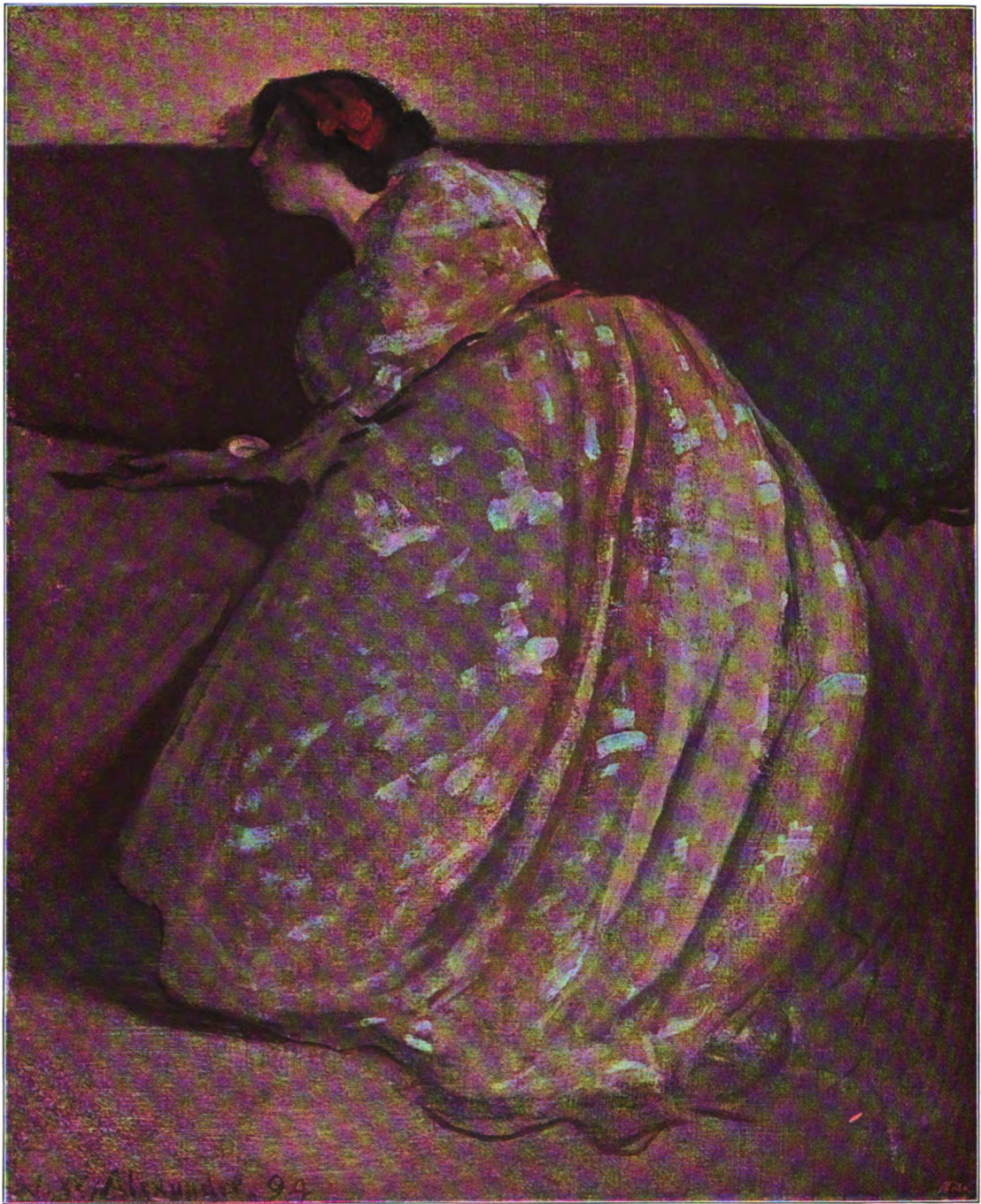
"I've heard it said," observes the Belgian Artist, timidly, "that this is due to the smallness of the space reserved to Great Britain."

"Not a bit of it," declared the Lay Figure, excitedly. "Germany's display is no bigger than ours, yet it is disposed in the most tasteful manner possible. And even though we haven't much room, surely that is the greater reason why we should make an effort to have at least as good a show as the others."

And on the French Art Critic, the German Poet and the Belgian Painter once more demanding—in unison—to know "Why is this?"

The Lay Figure raises his hands, and exclaims, "Heaven only knows!"





“THE DIVAN”
FROM A PAINTING BY
JOHN W. ALEXANDER



John W. Alexander

AN AMERICAN PAINTER IN
PARIS: JOHN W. ALEXANDER.
BY GABRIEL MOUREY.

A VERY special sense of feminine grace, at once most decorative and intensely modern, characterises the art of Mr. John White Alexander, and invests his works with a charm which proves irresistible even to those who are incapable of recognising his other merits. There springs from his drawing, from his colour, from his method of composition, and, to my mind, above all, from his genius for restraint, a sort of magical fascination. At once the eye is flattered and caressed, so that one feels a gentle delight which intoxicates the vision on seeing these lines and these tints of his. The sensation experienced in presence of some of his portraits of women, some of his *fantaisies*, is near akin to that produced by certain poems whose music enchants one quite apart from the significance of the words of which they are composed; and therein often lies the secret of the apparent superiority of verse over prose. A mere congregation of harmonious syllables, poor as they may be in actual meaning, will serve to inspire the masses; whereas if one goes to the root of it the nothingness will be revealed. It would be altogether unjust to level a reproach of this sort against Mr. Alexander's art, and my only reason for employing this comparison is that I may the better define the attraction his canvases have for a certain section of the public, content with a superficial impression of things. Many an artist would be well satisfied with that degree of success, even that alone; but the strange thing is that Mr. Alexander, while triumphing in this manner, remains, without making any sort of concession to popular taste, the subtle and sincere artist of refinement and delicacy we know him to be. There is nothing loud or extravagant in his vision of things, nothing excessive or violent in his execution. He delights in nothing but the most delicate and complex harmonies, all his tones being as it were veiled. Beyond

all else he loves the effects of a dim, softened light, with something rare and mysterious in it; indeed, were it not for his sure judgment and his splendid executive skill, he would at times run the risk—such is his horror of the coarse and the commonplace—of becoming lost in a cloud of quintessential abstractions. There was a time, some years back, when Mr. Alexander's best friends had reason to feel some little uneasiness in this respect, for he was on the point—on the point only—of lapsing into eccentricity. Happily, the crisis was brief; he soon regained his self-command, and now he has only



"THE MIRROR"

BY J. W. ALEXANDER

John W. Alexander

to be himself to be truly and incontestably original.

Instead of settling definitely in Paris, Mr. Alexander, who is an American by birth, has maintained close relations with his own country, whereby his conception of art and of life is undoubtedly the richer. By this incessant contact with two civilisations, so widely differing the one from the other, he is enabled the better to know himself, and the better to know others. Six months of the year he lives in America, and the other six in France, which explains the complexity of his temperament, the keenness of his vision, and, above all, the curious strength underlying his

work, however delicate. Thus he escapes the disadvantage of complete transplantation; for he is not altogether *déraciné*, but has the benefit of periodical return to the land of his birth; and to the true, strong artist, in whom foreign influences have served only to develop his personality, there is nothing so wholesome as the atmosphere of home.

Thus Mr. Alexander has remained truly American. But would he have triumphed had he not mingled in our artistic movement; had he not become imbued with the concentrated beauties of the European galleries; had he not felt the fascination of our old French civilisation? Would he have gained the mastery he possesses over his art? One may well doubt it.

John White Alexander was born at Alleghany City, near Pittsburg, in Pennsylvania, and spent a dull childhood in a gloomy, smoky town. Left an orphan at an early age, he was brought up by his maternal grandparents. At twelve, anxious to earn his own living, and even then full of will and energy, he left his school, and served as a messenger in the telegraph office at Pittsburg. His intelligence and activity soon brought him under the notice of one of his chiefs, Colonel Edward J. Allen. The lad had already shown a remarkable inclination for art; every spare moment he spent in drawing and making sketches of his companions, and on the death of his grandfather Colonel Allen took him under his own roof, where the boy remained till he was eighteen.

Pittsburg then offered but meagre resources for an artist. The munificent Mr. Carnegie had not yet established his museum, nor started those exhibitions which to-day rank among the most interesting manifestations of the international art movement. However, the young draughtsman did several portraits in crayon which brought him a little—a very little!—money. So, with a few dollars in his pocket, he set out for New York, and straightway knocked at the door of the Harper firm. There he became employed as an illustrator, and there he remained three years. Then, the New York climate telling on his health, he sailed for Europe with another young illustrator, Stanley Reinhart. First they make their way to Paris, with the intention of installing themselves there; but neither knows a word of French, and it costs money to live in Paris! Reinhart, who knows some-



PORTRAIT

BY J. W. ALEXANDER



PORTRAIT BY
J. W. ALEXANDER

John W. Alexander

thing of German, suggests Munich; so off they go to the Bavarian capital, where for three months Alexander attends the classes at the National Academy of Fine Arts. But soon the two friends find living in towns too expensive, so they look out for some quiet rustic spot, where they can work without constant anxiety as to their very means of existence. They end by discovering in Northern Bavaria the little village of Polling, where even then there was quite a small colony of American artists.

After spending a year at Polling, Alexander went to Venice with Duveneck, the painter, who was

director of an art school there. Whistler was then living in the city of the Doges, and he gave advice—valuable advice doubtless—to his young compatriot, who, when he had come into full possession of his gifts, cannot have failed to recognise its value.

During his stay in Europe—in Paris, whither he returned, in London and in Holland—Alexander worked away assiduously. He tried everything—drawings, studies, portraits, illustrations, landscapes, still-life—feeling his way, surmounting technical difficulties, studying the great masters, ever striving for something better, ever critical and exacting

towards himself. Some of his crayon portraits, done about this period—those of Browning, Stevenson, Swinburne, and Alphonse Daudet, for example—reveal an artist expert at seizing character, and already possessed of a method leaving very little room for improvement.

So far as Paris is concerned, however, he made his real *début* in the Salon of the Société Nationale. At once he took us captive. The *Portrait Noir* and the *Portrait Gris* exhibited by him there bore the unmistakable imprint of genuine individuality, revealed a strong and concentrated artistic vision, a novel sense of female grace, and a technique almost masterly, and in any case fresh, and above all expressive. First we were astonished, then captivated. Certain curious things disturbed one at the outset—the coarse surface of his canvas, and the dense deadness of his colours thereon, producing in places the effect of distemper. But this in no way lessened the delicacy or the force of the work, and those of us who are blessed with a good memory still retain a recollection of the wonderful dress worn by the lady in the *Portrait Gris*. Such greys! Some silvery like the moon, others of twilight tone, gleaming as though reflecting polished steel, and all so fine, so rich as positively to bewilder the beholder. And the touch too! How broad and sure and free, each stroke seeming to have been done definitely at the very first attempt.



"THE READER"

BY J. W. ALEXANDER



"PEONIES" BY
J. W. ALEXANDER

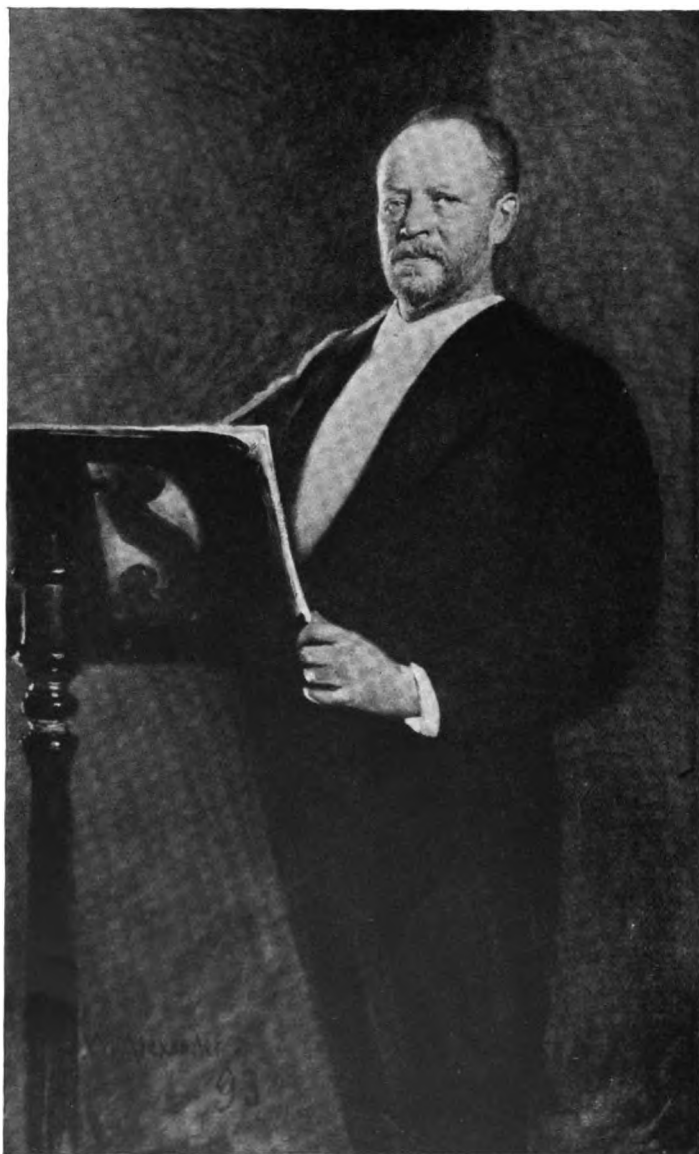
John W. Alexander

So great was Alexander's success among our artists that he was forthwith elected an associate of the Société Nationale, and in the following year, 1894, was made a member, or *sociétaire*, on the strength of his new exhibits, which included an astounding *Portrait du paysagiste Thaulow*, a *Portrait de M. Pranishikoff*, three other portraits, and two delicious *fantaisies*, styled *La Glace* and *Le Piano*.

In the succeeding year Mr. Alexander executed a set of six decorative panels for the Congressional Library at Washington. They represented *The History of the Book*, and were finally put in position in 1897. We in France know them only, alas, through the medium of photographic reproductions, but none who has seen them can do otherwise than admire without reserve the rare harmony of their colouring. The first of these six panels shows the primitive man constructing a cairn; the second suggests oral tradition in the form of an Arab relating his tribal legends; then we come to the age of hieroglyphics; next we see the Indian, writing on skin; next, the mediæval monk illuminating manuscripts; and finally we have Gutenberg reading his first printed proof. In 1897 Mr. Alexander, who, in the preceding year, had been almost unrepresented at the Champ de Mars, returned to us with a most important display, including *La Robe Jaune* (see "The Art of 1897"), *La Robe Noire*, *Le Chat Noir*, *Pivoines*, and that strange interpretation of Keats's famous poem, "Isabella and the Pot of Basil." Here he inaugurated the series of his feminine *fantaisies*, wherein he has seized so subtly, so mysteriously, the gestures, the attitudes, and the movements of modern womankind. It was his picture, *Le Miroir* (see "Art of 1898") which gained him the gold medal at Philadelphia in 1897. Other works of his shown at the same time were *Le Bol Bleu*, *Le Nœud Vert*, *Pandore*,

Femme Lisant, *La Robe Bleue*, and *Le Rayon de Soleil*, to name but a few among many examples of delightful colouring, of powerful and delicate harmony, wherein, mingled with all the fancy and the sensibility of an artist of complex nature, is revealed the absolute masterfulness of the superlative painter.

The artist delights to repeat: "Nothing is uninteresting. Every human being has his own precise and definite personality, and all one has to do is to realise that personality, to choose the proper pose, the right gesture, the appropriate atmosphere which shall serve to bring out in all its fulness the real being of the model. Sometimes, of course,



PORTRAIT OF MR. MOSENTHAL

BY J. W. ALEXANDER

John W. Alexander

that is a difficult matter, and at first sight, with certain sitters, it seems as though there were nothing to discover. If the artist become discouraged all is lost: one must watch, watch long, and carefully, and in the end one never fails to succeed."

To his observation of these broad principles is due the great variety of the portraits signed "J. W. Alexander." Whatever he does, whether it be the delightful *Fillette avec sa Poupée*, or the portrait of the great poet Walt Whitman—a work which, thanks to the generosity of Mrs. Jeremiah Milbank, is now in the Metropolitan Gallery of New York—or to that of Mark Twain's daughter, Miss Clemens, or that of Mr. James W. Alexander, President of the University Club, or that of Mrs. Randolph Coolidge, of Boston, or that, again, of Rodin, our great sculptor, one of the finest pictures in the American section of the Universal Exhibition, he ever shows the same wonderful gift of adapting himself to the requirements of his subject, while remaining absolutely himself

in every instance. Disdaining needless detail, he cares for nothing but that which is essential, and in his choice of surroundings for the figures he paints—in their setting, in a word—he shows perfect taste.

At the commencement of this brief appreciation I spoke of the decorative feeling which, it seems to me, prevails in Mr. Alexander's work. Apart from all question of colour, this attribute is clearly seen (to my eyes, at any rate) even in the photographs of his paintings. I recognise therein that sense of synthesis, that regard for simplicity, that striving to invest every figure with some special quality other than that which is apparent to all at



MUSIC CABINET

DESIGNED BY W. H. HEADY. MADE BY THOMAS PAGE
DECORATED BY J. HEADY AND JOHN BURROWS

Ascott Class

first sight, that sane logical method of composition which belongs by right to the decorative painter. It is not necessary, however, to labour this point, as the decorative aspect of the artist's work will appeal to all who are able to appreciate it; and so I pass on to my summing up. Mr. J. W. Alexander is no mere painter of *morceaux*, and, needless to say, this is not said to his discredit. Neither in his drawing nor in his colouring is he a slave of that detestable prejudice known as "Art for Art's sake." He sees his picture as a whole, sees it broadly and in all its abundance, and, for the purpose of realising his impressions, he possesses the fullest equipment.



SKETCH FOR NEEDLEWORK DESIGN

BY THE BRITISH AND IRISH SPINNING, WEAVING, AND LACE SCHOOL

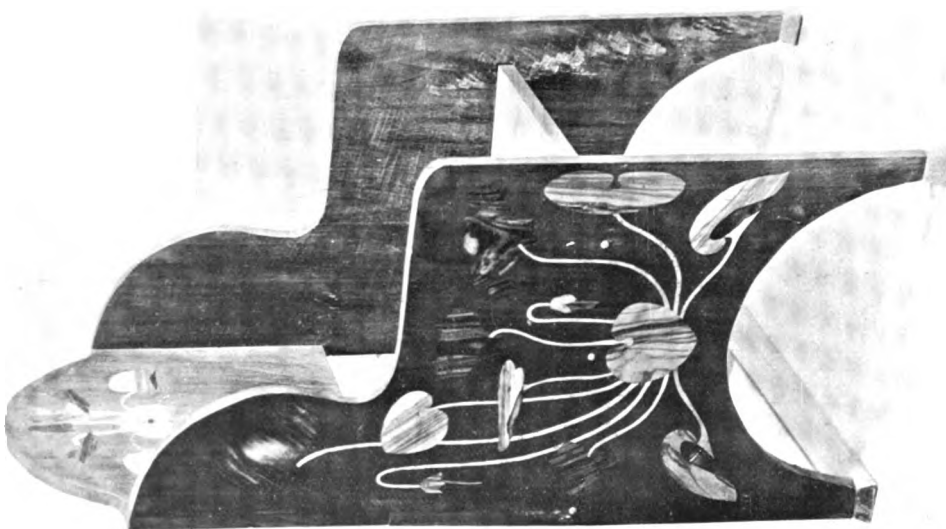
THE HOME ARTS AND INDUSTRIES EXHIBITION AT THE ALBERT HALL.

VISITORS to the London exhibitions of the year must have thought more than once of Ruskin's saying as to the relation between art and war. While the most sanguine of us would hardly look for an immediate quickening of artistic impulses through martial activity, it is pleasant to find that the Home Arts and Industries Association have at least taken no advantage of the indulgence claimed for other local enterprises through the recent crisis in national affairs. The display of British handicrafts at the Albert Hall, in May, fell nowise short of last year's standard. Quite a number of class-holders were reported as having "gone to the



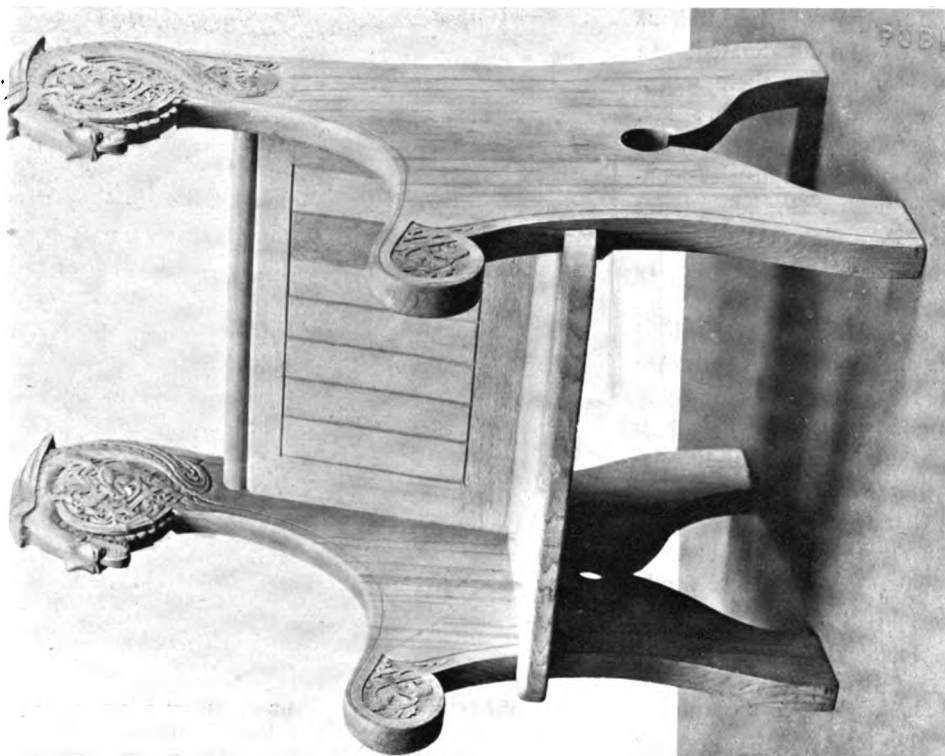
BOOK-COVER IN EMBOSSED LEATHER

DESIGNED BY MISS ANNIE BAKER,
EXECUTED BY MISS A. BAKER AND
PHILIP BURGESS *Porlock Weir Class*



INLAID CHAIR

BY W. WHITCOMBE AND C. HAWKINS
All Saints' Class, Cheltenham



OAK SETTLE

CONSTRUCTED BY MESSRS. HAMMOND
CARVED BY GEORGE WHEELER
Hamnall Class, Essex

Home Arts and Industries

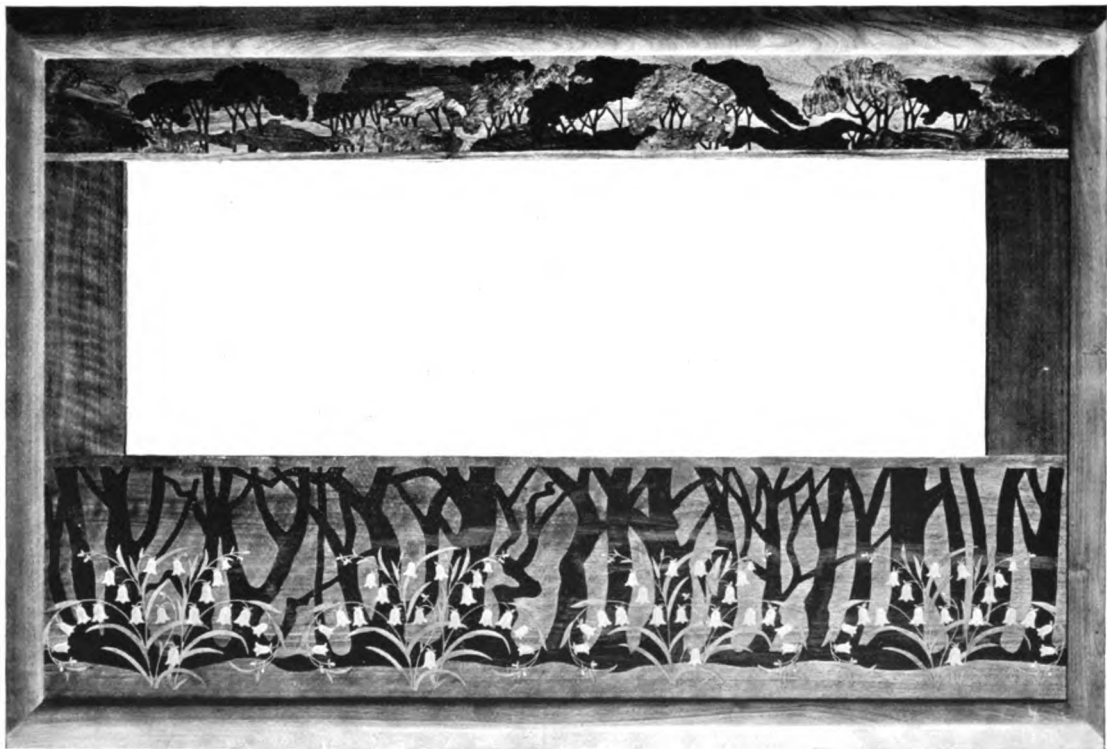
front," but the output of the students had neither flagged nor deteriorated. In several of the older classes there was a marked improvement in design: Mr. Harold Rathbone's "Della Robbia" pottery, and the textile industries conducted by Mr. and Mrs. Godfrey Blount at Haslemere, were happy examples. One or two new classes were especially noticeable in having either substantiated a brilliant *début* of last season, or justified a more humble one by a genuine advance in power. The Newlyn metal-workers fully confirmed the good impression they then made, and it is unfortunate that the expense of transport, in this and similar cases, should debar a young and struggling group from showing the full amount of their achievements. Classes more firmly established, and sure of a market, such as the excellent coppersmiths of Fivemile-town, can meet these difficulties better; but, though their display was more ambitious in kind and imposing in quantity, it cannot be said that they anywhere surpassed their juniors in artistic feeling or novelty of design. Indeed, the Newlyn school of craftsmen

may now quite creditably take their place beside the painters with whom we associate their name.



MIRROR FRAME

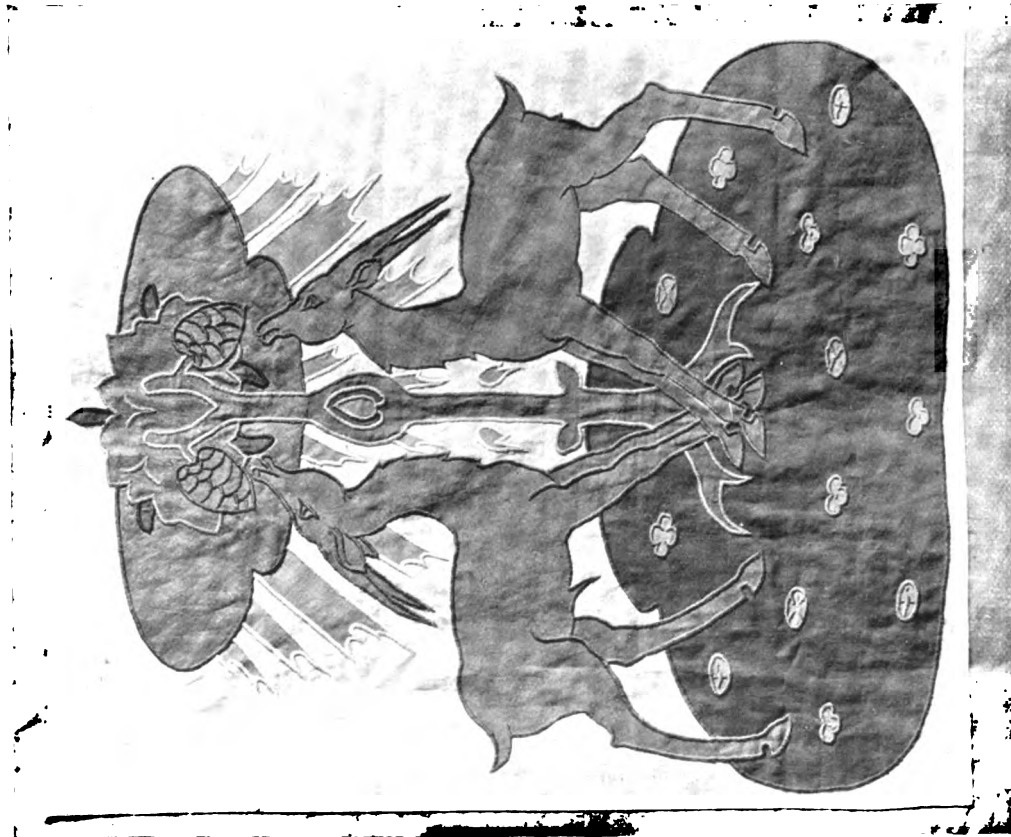
DESIGNED BY A. WICKHAM JARVIS
INLAID BY HERBERT SHAW
Stepney Class



MIRROR FRAME

DESIGNED BY THE HON. MABEL DE GREY.

EXECUTED BY JOHN REASON
Pimlico Class



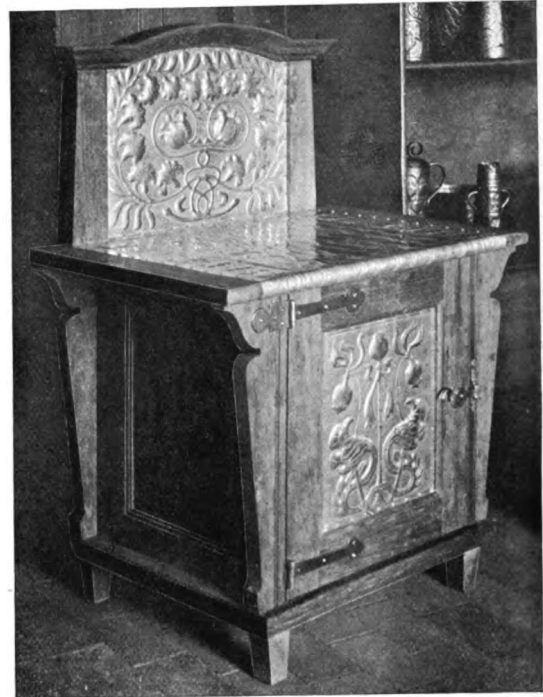
APPLIQUÉ EMBROIDERED TAPESTRY
 DESIGNED BY GODFREY BLOUNT, AND
 WORKED BY MR. AND MRS. BLOUNT'S
 PEASANT EMBROIDERERS *Haslemere Class*



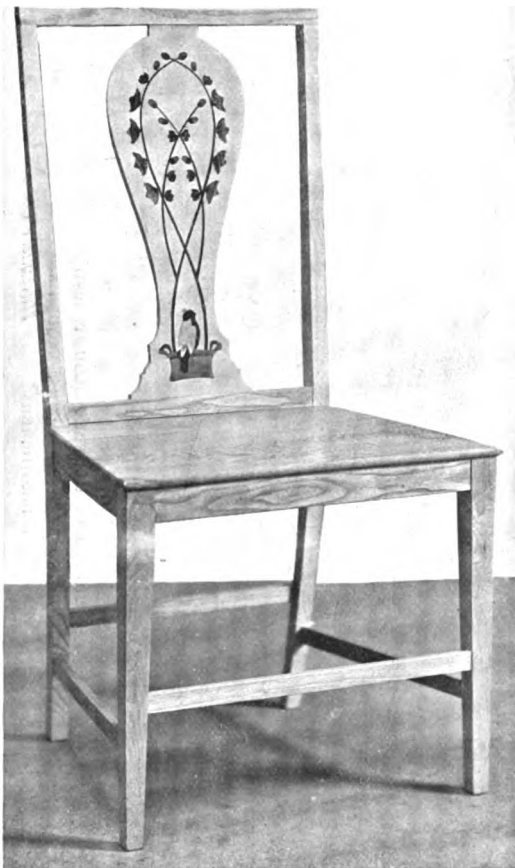
CARVED OAK PANEL
 CARVED BY CHRISTINE L. JACKSON
Altrincham Class, Cheshire

Home Arts and Industries

The work of Mr. and Mrs. G. F. Watts and their pupils at Compton and Limnerslease represents the nearest approach to architectural and the larger decorative crafts yet included in the Home Arts scheme. The chief exhibits from this vigorous pioneer class were a sundial and two large vases in terra-cotta, designed by Mrs. Watts and carried out by Frank Mitchell and others. The vases were of simple bowl shapes, lightly modelled to a thickness well proportioned to the quality of the clay. On this point the ornamentation round the head of the sundial erred a little, perhaps, in the way of profusion and mass; terra-cotta seems to afford a unique opportunity for a form more durable and weather-proof than other pottery, and yet a little lighter and more delicate than stone. But the general plan of the dial was both ingenious and effective, and the details of its structure and



WASHSTAND IN OAK AND PEWTER DESIGNED BY PAUL WATERHOUSE
MADE BY A. ALDRIDGE,
M. REYNOLDS AND H. SMITH
Yattendon Class



INLAID CHAIR DESIGNED BY THE HON. MRS. CARPENTER. INLAID BY A. AND W. SPOONER *Bolton-on-Swale Class*

decoration thoughtfully worked out. None of these exhibits, however, was sufficiently labelled to be at once intelligible to the visitor; in fact, the whole system of labelling in force is open to revision in favour of some brief statement of the nature and purpose of each object, quite apart from a detailed list of contributors to its production.

The making and decorating of wooden furniture stands next in importance and equal in success. Mrs. Waterhouse's class at Yattendon, Mrs. Leopold de Rothschild's at Ascott, Bucks, Mrs. Carpenter's at Bolton-on-Swale, and the members of the Chiswick Art Workers' Guild, shared the honours in this branch, which afforded some of the best exhibits of the year. Hainault (Essex) also distinguished itself by a copy, admirably made in oak, of a beautiful Norwegian settle, with the carved figure of an eagle crowning each end. The construction was by Messrs. Hammond, the ornament was strongly and feelingly carved by George Wheele. This was an interesting example of an old design assuming fresh beauty in the hands of a modern craftsman. The

Home Arts and Industries

difficulty of getting the object itself constructed within the class seems to have been very general. Several prize-winners attributed their "construction" to a "professional" or "local joiner." When this is the case it would seem only just that the maker's name should appear beside those of the designer and decorator, as it does in catalogues of the Arts and Crafts Exhibitions, whether such a worker be a member of the society or not. This suggestion applies especially where the construction is better than the decoration, and serves rather as a background for exercises begun at the wrong end of the handicraft.

There were, however, some interesting survivals of the good old tradition as to the talent that "runs in families;" the various members of a home combining in the production of a complex piece of work. The name of Heady was honourably conspicuous in the furniture exhibits, both from Ascott and Chiswick. The music cabinet designed by W. H. Heady, though frankly reminiscent of Mr. Voysey's manner, was by no means merely imitative work. It was admirably simple, graceful, and ingenious in plan, its slender outlines well supported in its proportions, giving ample cupboard room at a convenient level. The



MODEL FOR SUNDIAL IN TERRA-COTTA
DESIGNED BY MRS. G. F. WATTS
CARRIED OUT BY FRANK MITCHELL AND OTHERS
Limmerslease Class



DETAIL OF SUNDIAL DESIGNED BY MRS. G. F. WATTS
CARRIED OUT BY FRANK MITCHELL
AND OTHERS *Limmerslease Class*

workmanship by Thomas Page was excellent in all parts, and the slight decoration was added Joseph Heady and John Burrows. A small by hanging cabinet, designed by W. H. Heady, made by Thomas Page, and decorated by John Burrows, was remarkable for the same happy combination of design, workmanship, and ornament; the inlay of poppies on a dull brown wood was a charming convention very prettily worked out. Returning to the larger work, we find the name of Arthur T. Heady as designer of a fine oak chest, well proportioned and solidly built by Thomas Page, and ornamented by him with a broad conventional inlay of purple irides and other flowers. The same collaboration produced an excellent settle, with the help of Harry Mould in the inlaid ornament.

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Another good settle was made by George Webb and decorated by Luigi Galli. There were also two successful cabinets of Arthur T. Heady's design, one made by Joseph Thorn and the other by George Webb, with Joseph Thorn as decorator.

Chief among the Yattendon exhibits, which always exceed their quantity by quality, was a washstand in oak and pewter, designed by Paul Waterhouse, and made by Alexander Aldridge and Michael Reynolds; the decoration of the pewter carried out by Harry Smith. This was a novel and pleasing experiment in the ornamentation of wood by metal. The design on the flat top was better than that on the upright screen behind it; but, on the whole, the production was both interesting and creditable.

Three dining-room chairs came from Bolton-on-Swale, and were designed by Mrs. Carpenter and inlaid by A. and W. Spooner. The simplicity of the construction, in straight lines and smooth surfaces, was well adapted to carry inlay ornament. The classes at Stepney and Pimlico also sustained their high reputation for this class of work. With so judicious a designer and classholder as the Hon. Mabel de Grey, the oft-abused art of inlaying is kept within legitimate lines. This lady's own contributions were fewer than usual, but her design for a mirror-frame, executed by John Reason, was entirely successful. On the upper border were vaguely outlined boughs of trees, brown upon darker brown, while the trunks and roots were suggested below, and in front of these sprang a border of wild hyacinths: the whole subject just sufficiently conventionalised to set it rightly in the decorative key. There was also a charming little mirror from Stepney, of unconventional shape, inlaid with a poppy design, and labelled with names enough to claim the whole class as its sponsors. Miss Ellice and Miss Barker sent a corner cupboard, inlaid with another excellent

poppy design. This was constructed by H. Hobbs, and ornamented by Arthur Coast.

A quantity of inlaid woodwork was shown by the class at All Saints', Cheltenham, and the smaller objects, such as photograph frames, were the most artistic of the group. A chair and small table by William Whitcombe, inlaid by Charles Hawkins, were good in form and workmanship, but the design for the inlay was not quite appropriate; and a desk of light wood was inlaid with creamy white, a scheme obviously unsuitable for a surface intended for daily use and wear, especially in the neighbourhood of an ink-pot. The violets depicted on the chair were of giant size, and the design for the table-top was marred by inconsequent scroll-work. But these were errors of taste which such diligent workers will doubtless correct in another season.

In the direction of ornamental carving remarkable progress has been made by small and obscure groups. The class under the Kent County Council is a most encouraging example. Their panels and overmantels showed genuine feeling for decoration of this kind, and they exhibited some simple but effective panelling destined for



MIRROR FRAME IN HAMMERED
BRASS AND OAK

DESIGNED BY J. WILLIAMS
EXECUTED BY THOS. ADAMS
Fivemiletown Class

Home Arts and Industries

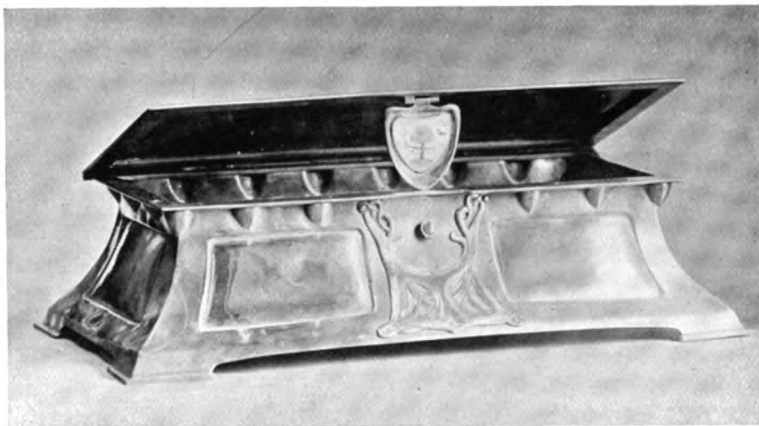


HAMMERED BRASS AND COPPER VESSELS

DESIGNED BY MRS. WATERHOUSE
CARRIED OUT BY PUPILS OF THE YATTENDON CLASS

the east wall of Chartham Church. To direct the energies of the students towards some definite local purpose is a practice which cannot be too heartily commended to classholders. Another new and struggling class in South London (Red Cross, Southwark) deserves cordial praise. Thomas Roseman and others sent very conscientious and intelligent work. The Southwold cabinet-makers made their usual good display of carved oak bureaux, settles and chests, but there was no apparent novelty in design. One excellent carved panel, of Renaissance style, came from Altrincham, Cheshire. Much painstaking work was shown by Mary Daniells in the ornamentation of a corner cupboard (Berkeley, Gloucestershire), but the design seemed to lack coherence, and power was frittered away in detail. The exhibits from Miss Heath's class at Leigh, Tonbridge, consisted largely of the carved picture-frames for which it is already known. A broad and simple "peacock's-feather" design on a circular mirror frame was among the most effective; it was carved by Albert Duval on a frame made by J. Clark. A well-finished box for photographs was ornamented by Frederick Card with a design adapted by the teacher from some of Mr. Voysey's birds.

Wrought and hammered metal is always one of the most prolific and popular branches of the Association's work. The high place taken by Newlyn this year has been already referred to; but the admirable work of Keswick and Fivemile-



COPPER CASKET

BY H. MARYON, THOS. SPARK, AND T. CLARK
Keswick Class

town must by no means be overlooked. The beautiful little group of silver table-ware from Keswick was a welcome departure towards finer craftsmanship, though the hammered copper bowls and ewers showed no loss of the breadth of handling demanded by Harold Stabler's bold design. This excellent artist is again responsible for some of the most satisfying decorative inventions which the class has carried out with sincere enthusiasm and rare technical ability. Two designs by Herbert Maryon were singularly good—a knocker, executed by Jeremiah Richardson, and a copper casket made by Thomas Spark and ornamented by Thomas Clark and the designer. The lock, enamelled in pearly blue and white, gave a dainty touch of colour to a form almost bare of ornament, but beautiful in its proportions and lines. There were also some half-length screens, framed in wood, with hammered copper panels designed by Harold Stabler and carried out by John Gardiner and Thomas Clark. In the hands

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of the same designer and similarly good craftsmen, even photograph frames emerge from the limbo of drawing-room ornaments and become genuine "objects of art."

The Newlyn work included several handsome copper sconces for two or three candles, ornamented with a *repoussé* design of a ship, and some excellent plaques in hammered brass which were hung too high for their labels to be visible. But among the most interesting objects on the stand were the little hanging match-brackets, letter-racks, and other light metal furniture and fittings; the brackets decorated with a fascinating design of a bat, and the other objects with no less charming devices, mostly invented by J. D. Mackenzie and executed by W. P. Wright.

From Fivemiletown there came as usual a good display of vessels and ornaments in copper, brass, and pewter, made mostly from the excellent patterns with which the local designer, John Williams, has endowed the class, to its immense advantage and to that of the exhibition year by year. Here, again, the most admirable pieces of work were the least ambitious. Frank and Patrick Roche and Thomas

Adams were again conspicuous as craftsmen. The fender made by Patrick Roche from a graceful design of peacocks came very near success, but was closely rivalled by another from Yattendon—a simple frame of copper bound with steel, and having steel hobs springing from the bend of the corner. The construction of this was designed by Harry Smith and the ornament by Mrs. Waterhouse, carried out by George and Robert Leader. The whole thing was quiet and unpretentious in form, suited to a small boudoir or study, but almost perfect within the limits so imposed.

Birkenhead has practically the monopoly of pottery as far as this exhibition is concerned. In spite of many discouragements in the matter of finding markets for good wares, Mr. Harold Rathbone's experiments in the Della Robbia style are steadily gaining and increasingly meriting the recognition of connoisseurs. In the considerable mass of work exhibited this year there was a noticeable loosening of traditional bonds and an effort towards freer and more modern methods of design. A frank and natural touch distinguished the simple little fountain-head and basin in blue-

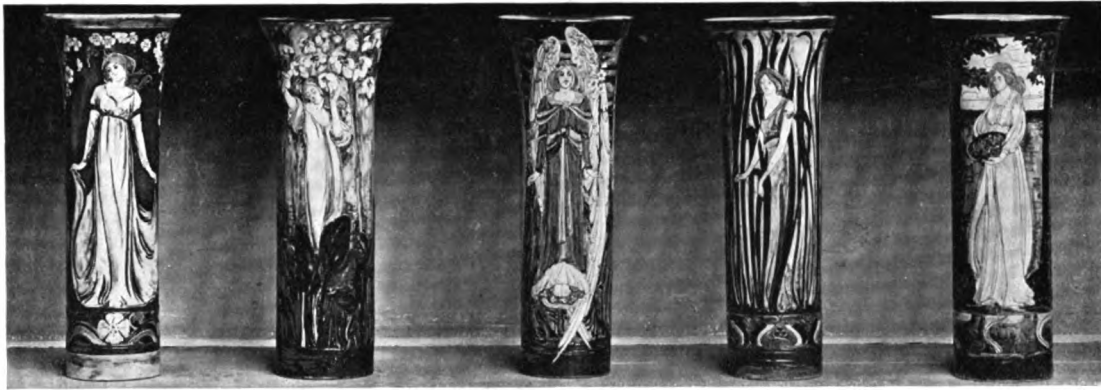
grey and white, and the corresponding panel, *The Apple-Gatherer*, by Miss C. A. Walker, whose name was associated with some of the best work on the stand. Her colouring and ornamentation of several large vases, including one designed by Mr. Anning Bell, deserve special praise, together with a very shapely little jar for preserves, ornamented by her and designed by Mr. Rathbone. This designer had been ably seconded in many cases by F. Watkins in the construction of the vessels, and by G. Buckler in the decoration and colouring. Plates, bowls, and jugs by Hannah Jones and Lizzie Wilkins were also admirable in ornament and colour. In another part of the hall was a very pleasing little group of vases in many ingenious and picturesque shapes,



COPPER DISH

DESIGNED BY J. D. MACKENZIE
EXECUTED BY W. P. WRIGHT
Newlyn Class

Home Arts and Industries



"DELLA ROBbia" POTTERY

BY HAROLD RATHBONE
Birkenhead Class

sent by John, Sidney, and Ellen Firth, of Kirkby Lonsdale,— the only surviving family of potters in that district.

Toy-making seems to have found a good deal of favour, both with the committee and with country classes. It is one of the most dangerous of handicrafts for an amateur association to take up; firstly, because it encourages working in miniature, which has an almost invariably bad effect both upon technique and upon imagination in a beginner: and, secondly, because of the popular notion that anything is good enough for a toy so long as it is either mechanical or in some way dramatic or grotesque. There should be immense scope for beautiful toys, as well as merely ingenious ones; for something other than diminutive copies of grown-up people's things. But no artist (except, perhaps, Mr. Gordon Craig) has yet set himself either to make or to draw toys in the child-spirit. Interpreters of beautiful form and colour to the young are still on a level, in this country, with the fourth-rate music-teachers who are thought quite fit to "ground" them in exercises and scales.

Leather work was represented by two classes of excellent tradition — Miss Bassett's at Leighton Buzzard, and Miss Baker's at Porlock Weir. The latter group have made some bold and praiseworthy experiments in coloured and embossed *appliqué* panels lightly backed, which gave very interesting and promising results. A narrow horizontal panel thus treated was wonderfully rich in tone and varied in surface modelling, without having lost the characteristics of leather. Among the staple work of the class was a handsome book-cover for St. George the Martyr Public Library, with Miss Baker's design of St. George and the Dragon executed by Philip Burgess. The Leighton

Buzzard class showed a great variety of tastefully embossed and tooled stationery and letter cases, bookbindings, and caskets of various sizes, including several favourite South Kensington models. A little hand-bag, with steel fittings, was designed by Miss Bassett and Miss Shepherd, and ornamented by Arthur Smallbones, who also carried out, with his wonted good workmanship, a fine decoration adapted by Miss Willis as a book-cover design. In the caskets and some smaller bookbindings Ada Carter sustained her reputation as a craftswoman. There was some good leather work from Kirkby Lonsdale, and also from the members of the Chiswick Art Workers' Guild, though the faint reflection of Kelmscott glory seems rather to have slackened than stimulated their invention. In this and other leather classes may be noted a tendency to bestow too much labour on the covering-up of ugly things. A certain incongruity strikes us in a railway time-table assuming the binding of an *édition de luxe*. There is little gained by making fair the outside of the guide and the catalogue while inwardly it is bad paper and worse type. The suggestion reminds us how very little the Home Arts classes have done in the way of designs for printing, or black-and-white decoration of any kind. The only approach to this in the exhibition was a bold sketch for a needlework design, a procession of children, with the device, "Gather ye rosebuds while ye may."

The needlework exhibits were, of course, too numerous to review in detail, and though comprising an immense amount of delicate, patient, and tasteful handicraft, did not present any remarkable features in the way of design. Mr. and Mrs. Godfrey Blount's peasant embroiderers at Haslemere are the striking exception; their work has

The Rodin Exhibition

always been directed on unconventional lines, and this year's exhibits surpassed their average in the variety and quality of the work. They have again been well supported by the weaving industry conducted by Mrs. Joseph King. The Windermere class again showed their excellent silks and mixtures of silk and linen, as beautiful in colour as in texture and surface. Under the enterprising leadership of Miss Mabel Hill, the Llandaff spinners, weavers, and dyers have been making some delightful experiments with vegetable pigments, and the colours set in their new home-spuns are highly satisfactory both in appearance and wear. These, like most of the textile workers, are under the "developed industries" section, that is, of persons actually living by the handicraft.

In a final survey of the exhibition, it is often difficult to divide our sympathies between those who are thus striving to keep the work on professional lines, and those, on the other hand, who approach it mainly as a recreation from widely different pursuits, and find in it a profitable hobby.

ESTHER WOOD.

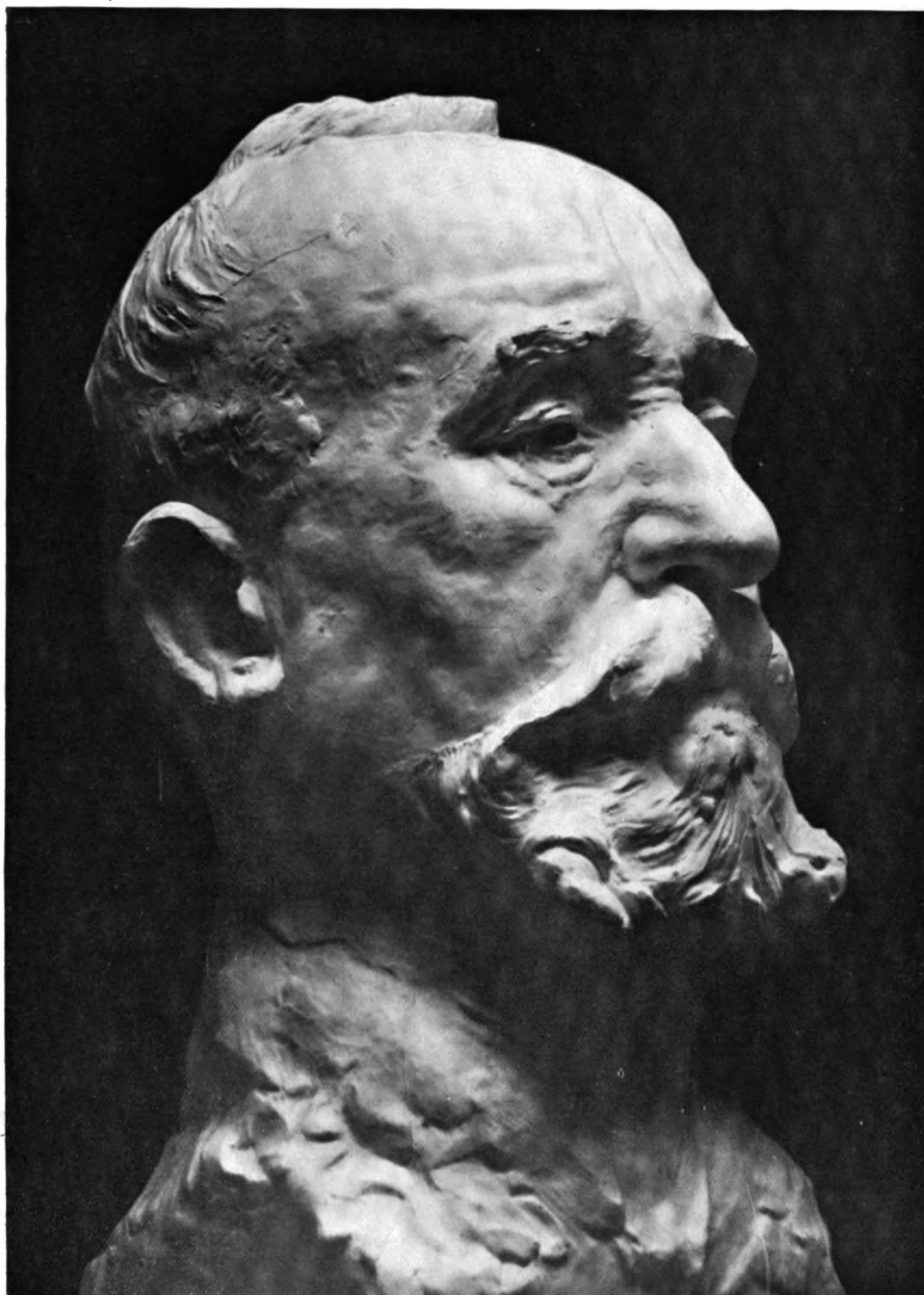
THE EXHIBITION OF M RODIN'S WORKS IN PARIS.

THE Rodin Exhibition was opened on the 1st of June; and those who know and admire the work of the great sculptor as it deserves to be known and admired will rejoice to see it thus displayed in a suitable setting, by direction of the



"LE PRINTEMPS"

BY A. RODIN



"PUVIS DE CHAVANNES"
BY A. RODIN

The Rodin Exhibition



"LA PARQUE ET LA CONVALESCENTE"

BY A. RODIN

artist himself; while as for those who know his work but ill, or without knowing it venture to criticise or condemn, here is a splendid opportunity for them to justify the faith that is in them. So far as the great majority is concerned—those who know nothing of Rodin, for the excellent reason that they have never had the chance of seeing a really adequate display of his productions—the occasion now offers for so doing, and all who desire may satisfy their curiosity, and see for themselves whether the enthusiasm or the depreciation, which for years past the great sculptor has evoked, is the juster reward for all his effort.

Here, in these bright, well-lighted galleries, decked with straw-coloured hangings, we may see all the thought, all the labour of a life of struggle and toil; may look into the very soul of the man, into his

dreams, his ambitions, his hopes, his fancies, even his sorrows and his despairings; for here it all is interpreted in fullest expression. This art is essentially—one feels it immediately—the art of action; this sculpture is no mere symbolism, no mere materialisation of allegories. One single purpose dominates all—the glorification of Nature, as seen in the palpitating beauty of the human form, under the influence of those emotions which best serve to dignify and to exalt it. Thus the titles figuring in the catalogue are for the most part simply the indispensable concessions to the necessity of distinguishing one work from another. Whatever be the designation, whether *Niobé*, *Le Génie du Repos éternel*, *Eve*, *L'Homme qui s'éveille*, *L'âge d'airain*, *Saint Gêrôme* or *Alceste*, whether *La Sphynge*, or *Le Printemps* or *Frère et Sœur*, the same sentiment, the same love

of life and humanity, quivers in each and all of these figures. Among all these hundred and fifty pieces of sculpture of diverse importance, there is not one but is animated by the warm breath of vitality. Nothing could be more striking, nothing more beautiful. One is carried away, as it were, in a whirlwind of passionate gestures. The emotion produced is almost too great, for it is painful—delightfully painful—in its intensity. One is obliged to pause awhile to recover oneself; then, when the senses are calmed once more, it is possible for the mind to attempt some sort of estimate of the actual artistic worth of the work around one.

From the mask of the *Homme au nez cassé* (1864) onward, right down to this *Buste de Femme*, produced quite recently, Rodin's work is marked

The Rodin Exhibition

by an extraordinary unity. Here we see primeval man, the man of *L'âge d'airain* (1877), which by its intense reality, its abundant life, brought down volumes of unjust abuse on the sculptor's head, some furious critics going so far as to accuse him of taking a cast from the living form! Here again are *Eve* (1881), *La Guerre* (1883), the busts of *Dalou*, *Victor Hugo*, *Antonin Proust* (1885), the first study for the *Monument de Victor Hugo* (1886), *Persée et Méduse*, *La Tête de Saint-Jean-Baptiste après la décollation* (1887), *Le Songe de la Vie*, the bust of *Octave Mirbeau*, *Les Femmes damnées*, *La Pensée* (1889), *Le Frère et la Sœur* (1890), *La Cariatide*, *La jeune Mère* (1891), the busts of *Puvis de Chavannes* and *Henri Rochefort*, the *Bourgeois de Calais* (1892); and then from 1893 to the present year come—to name the most important—*Le Printemps*, *Le Baiser*, *La Sphynge*, *Adonis*, the *Monument du Travail*, the *Bénédiction*, *Icare*, the *Statue de Balzac*, the *Trois voix* (from the Victor Hugo monument), *La Parque et la jeune Fille*, *L'éternelle Idole*, and finally *La Porte de l'Enfer*, which, in the words of M. Arsène Alexandre, "has

no date, but is the product of all the twelve or fourteen years during which Rodin was employed in conceiving, modifying, embellishing, curtailing, re-making his design; while he left it covered up, only to start afresh with renewed energy when he seemed to have abandoned it definitely for something else."

But what were we saying just now, when we described the sculptures we have just named as being Rodin's "most important works"? Does the "importance" of a work of art depend on its size, or on the number of figures it contains? To disprove any such theory we have here displayed an innumerable series of studies, and small groups and statuettes of splendid merit, proclaiming the genius of their creator just as completely and as definitely as his biggest works.

After all, there is nothing surprising in the fact that throughout his career Rodin has been, as he is even now, more or less misunderstood and unappreciated—or, shall we say, ill-appreciated—as anyone may discover who takes the trouble to examine his work minutely. The cause of the artist's



"LA CHUTE D'ICARE"

BY A. RODIN

The Rodin Exhibition

unpopularity in certain circles lies in this—that he has roughly broken away from all preconceived ideas, discarded all traditional processes, all false conventions. He is too direct, too free; his conception of art is too sincere, too original, too spontaneous for “the general,” accustomed to something altogether different. Yet we refuse to believe that, as some persist in asserting, Rodin’s art is beyond the intelligence of the masses. The responsibility for the fact that the crowd knows him not at all, or little at best, and cares still less for his work, lies elsewhere, that is to say, with the biased, jaundiced critics, who, relying on the ignorance of those whom they pretend to instruct and advise, have, from some incomprehensible motive, persistently striven to depreciate the great artist whose pre-eminence seems to have disturbed their peace of mind. Moreover, thanks to Rodin’s admirers on the one hand and to his detractors on the other, the idea has got abroad that the author of the *Bourgeois de Calais* and the *Monument de Claude Lorrain* is a revolutionary; and the public fear him as they would a monster! A “revolutionary,” because he has revived the tradition of heroic sculpture, because he is the direct descendant of Verrocchio and Donatello and of our great French masters—Houdon, and Barye and Carpeaux! A “revolutionary,” because instead of blindly accepting the old academic canons and learning his art in the worst possible school, he has preferred to see for himself and has made his own style! Revolutionary, no! Say rather a revolter, one who has revolted against the imbecile tyranny of prettiness and mannerism, against the distortion of nature and life, against the servitude of the schools, as opposed to liberty and individualism!

In any case it will always be Rodin’s glory to have enlarged, enriched the domain of statuary, to have seized and fixed from the quivering life itself an infinity of those gestures, movements and expressive attitudes, whose plastic beauty, it would seem, had not been so much as suspected before

his day; his predecessors, aye, his contemporaries, being satisfied with stereotyped reproductions of the same old, traditional, expressionless poses. Who will dare to limit the artist’s boundaries? Who shall venture to declare definitely: this is beautiful, that is ugly; such a gesture is noble, such is the reverse? Nature herself knows no restrictions of this sort; everything within her is lovely and worthy of stimulating art. What movement, what attitude, what pose of the human body has the artist the right to despise, as vile or inferior?

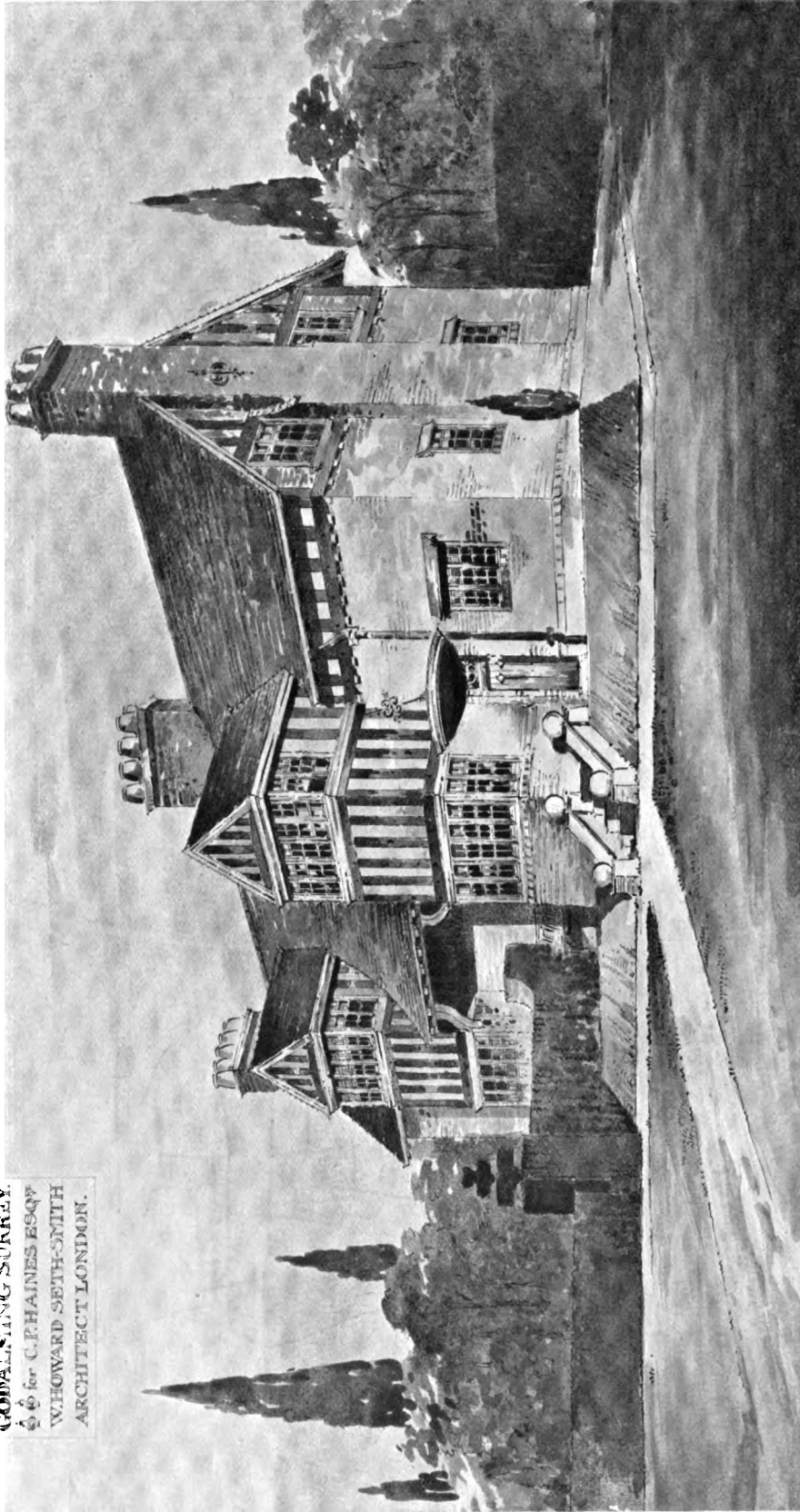
It is his profound conviction of the absolute beauty of life that has made Rodin if not a revo-



“LA VIEILLE FEMME”

BY A. RODIN

TWO HOUSES AT GODALMING
SURREY.
DESIGNED FOR C. P. HAINES ESQ.
BY HOWARD SETH-SMITH
ARCHITECT LONDON.



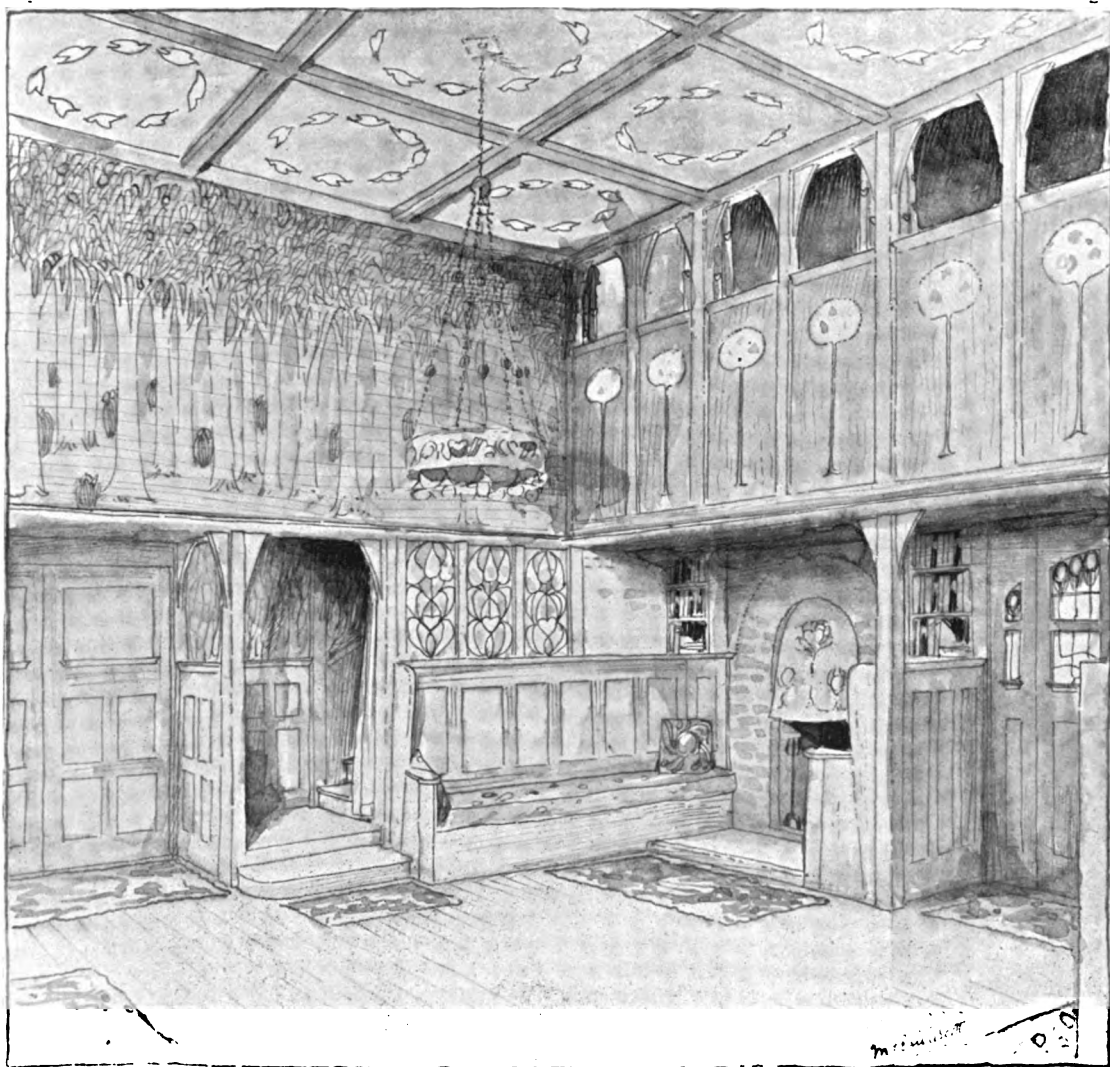
TWO HOUSES AT GODALMING
BY W. HOWARD SETH-SMITH,
ARCHITECT

The Royal Academy and Architecture

lutionary, at least a *révolté*; and those who are capable of looking boldly towards the future will not be disposed to deny him the fame he deserves for the redeeming influence already produced by his work on the statuary of his country. That influence will certainly increase as time goes on, and the present exhibition in the Square de l'Alma will go far to strengthen it. M. Albert Besnard observes: "The passionate contemplation of Nature has certainly led him to feel that no power outside Nature herself is capable of suggesting her own true symbolism"; and he proceeds: "Form, as understood by Rodin, becomes vitality itself." And further homage was paid him by the late A. Falguière, who, shortly before his death, said to a friend: "Rodin! Rodin! There's the master of us all!"

THE ROYAL ACADEMY AND ARCHITECTURE; WITH NOTES ON SOME DESIGNS AT THE PRESENT EXHIBITION.

ARE they right, or wrong, the people who tell us, occasionally, that the Royal Academy is seriously solicitous about the welfare of architecture? That the Royal Academy professes to be so is true; but if this profession of its goodwill to architects is believed in some quarters, it is certainly disputed in many others. There is a large and thoughtful public to whom it appeals merely as a stereotyped example of official humour. We are thus brought in contact with two bodies of opinion, the one favourable, the other distinctly



A HALL

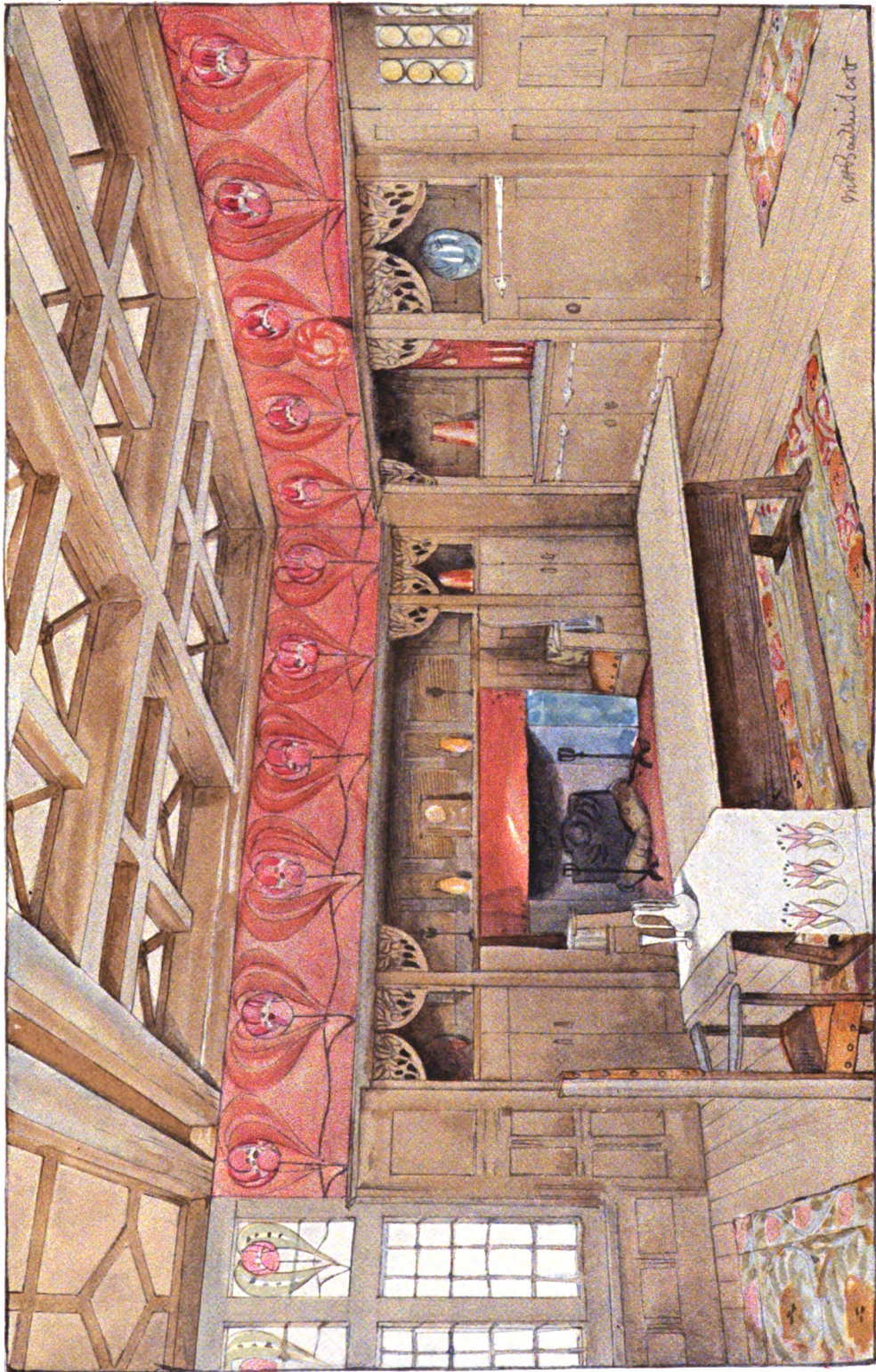
M. H. BAILLIE SCOTT, ARCHITECT

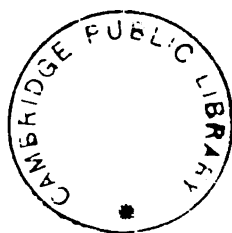
SCHEME FOR THE DECORATION OF A DINING-ROOM

FROM A DRAWING BY

M. H. BAILLIE SCOTT







The Royal Academy and Architecture

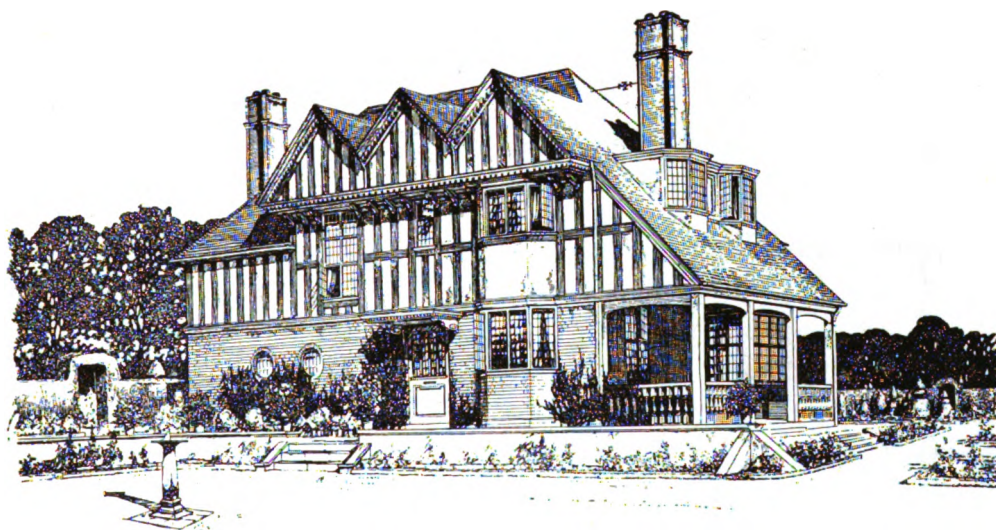
antagonistic, to the treatment that architects receive from those who at present hold office in Burlington House.

Now, as the importance of architecture to the State increases with that industrial enterprise which tends to make life in towns ever the more ugly, we cannot but feel that the Royal Academy of Arts has stirred up a conflict of opinion in which the nation at large ought to take a keen interest. Even in a time much less friendly to ugliness than our own is, it would be a very serious and deplorable thing to underestimate the national value of good architecture, for none can afford to see discredited, even for a little while, any means by which a people may express and foster its dignity of character. Noble buildings, spacious and impressive streets, and beautiful design and workmanship in the homes of a nation—what are these good things but great thoughts materialised? They are manifestations of our better selves. They constitute an unwritten form of history, so full of worthiness that everybody should be anxious not merely to preserve it but to add constantly to its riches. Yet, it would almost appear that the directors of the Royal Academy look upon architecture as a trivial province of art, for they deem it worthy of only one small room at their annual exhibition.

It is doubtless for this reason that but few

at Burlington House, in perhaps one small drawing, which, not unfrequently, is an artificial thing by some clever perspective draughtsman. If photographs were admissible at the Royal Academy, as they really should be, architects of known names could show representations of their finished work; and the public would then have its interest quickened by seeing in a completed form the mouldings and the other details that architectural designs do not adequately suggest to an uninformed public. But the Royal Academy, as though eager to discourage an invaluable art as much as possible, has decided that there is no space for photographs of good architecture, though plenty is always found for third-rate oil paintings.

It has also decided, as is common knowledge, that all the architectural drawings must be framed and glazed. Why? The answer to this question is, we presume, that such drawings, when sent in on workmanlike strainers, are not sufficiently picturesque. But whatever the reason may be, the result is that much work of the highest possible interest and value is exempted. In these days, when so much attention is given by architects to interior decoration, we should like to see some encouragement accorded to the production and exhibition of drawings in which the

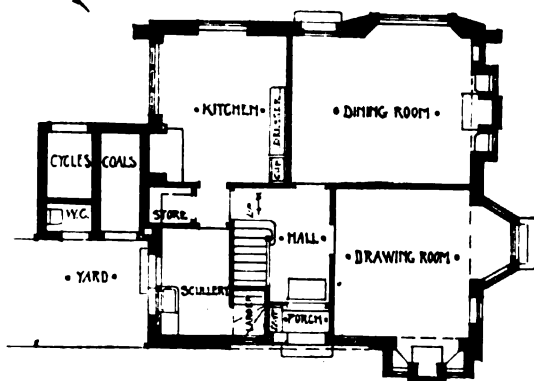


PIPER'S HILL, BYFLEET, SURREY

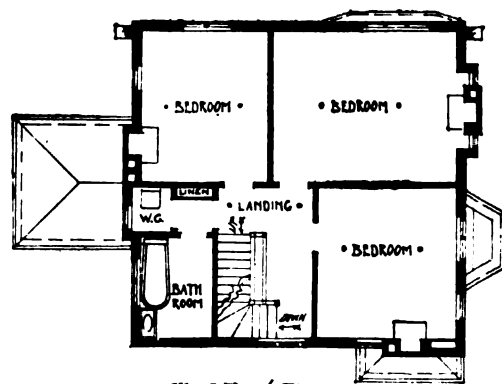
MESSRS. NIVEN AND WIGGLESWORTH, ARCHITECTS

architects are bold enough to send in their most serious efforts, the space allowed being so absurdly insufficient for the display of drawings and designs on a large scale. The whole of an architect's thought in a great undertaking is summed up,

colour schemes as well as the details of interior decoration are adequately represented. The small scale upon which such drawings are usually made tends to mislead rather than to aid the public in their estimation of the work.



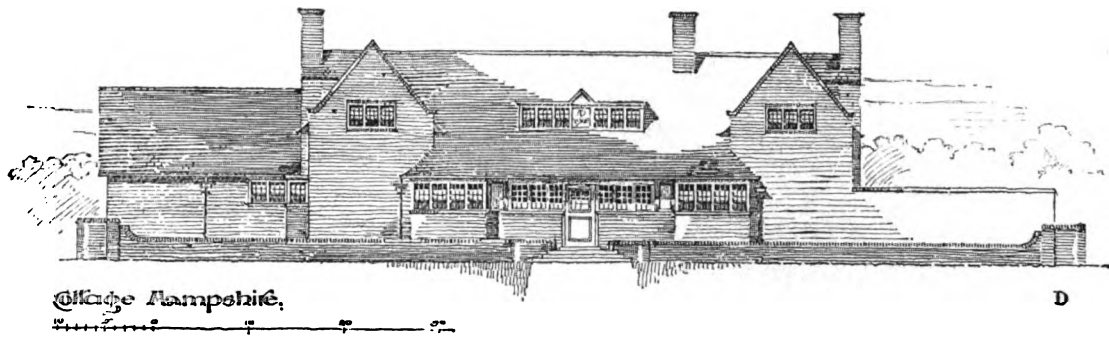
• Ground Floor Plan •



• First Floor Plan •

DESIGN FOR A HOUSE AT PINNER
E. B. WETENHALL, ARCHITECT

The Royal Academy and Architecture



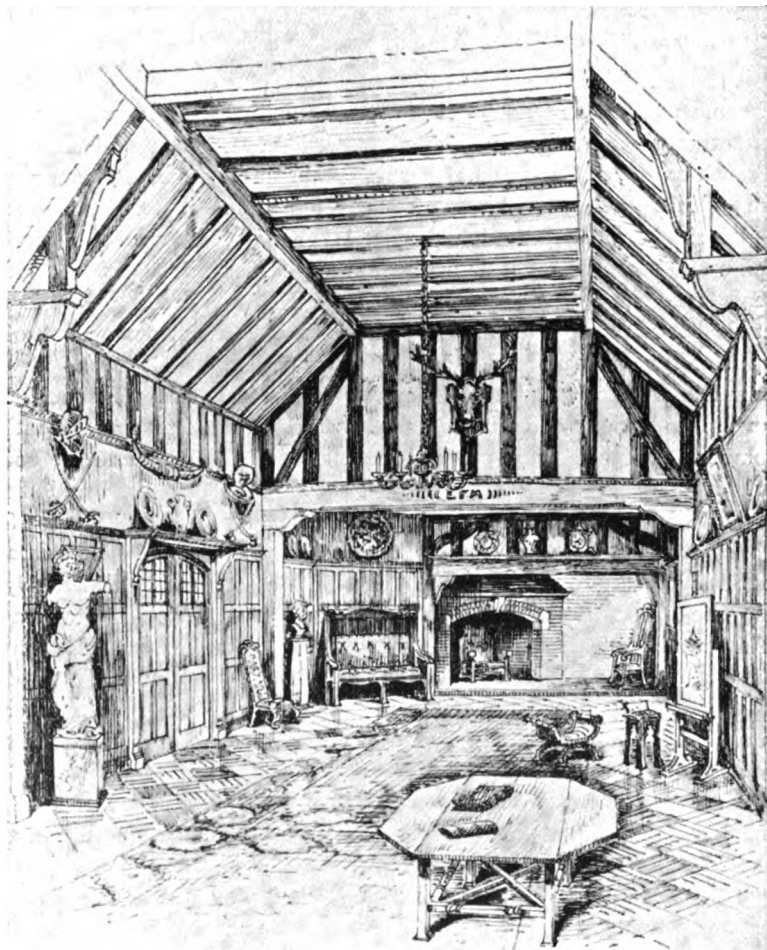
DESIGN FOR A COTTAGE

THOMAS DAVISON, ARCHITECT

Large drawings of certain recent decorative work by north-country architects, or of such foreign efforts as Dr. Hoffman's designs for the Austrian Courts at the Paris Exhibition, would be of more educational value than acres of third-rate oil paintings of which so many occupy valuable space on the Academy walls.

We pass on now to another point. Why is it that the Royal Academy does not exhibit, year by year, some of the best work done in its architectural school? If the students in this school produce nothing of sufficient merit (as might be inferred), why should the Academy spend large sums of money in a vain effort to teach architecture? It cannot be wise to award a gold medal and a travelling studentship of £200 to anyone whose work is deemed unworthy of a place in the architectural room. The last gold medal was won by Mr. Charles Hide, and we hasten to add that it was won very creditably. Yet Mr. Hide's design is not to be found at Burlington House, so that an official distinction seems to be invidiously drawn between him and the winners of the gold medals in painting and sculpture, whose prize-works are exhibited.

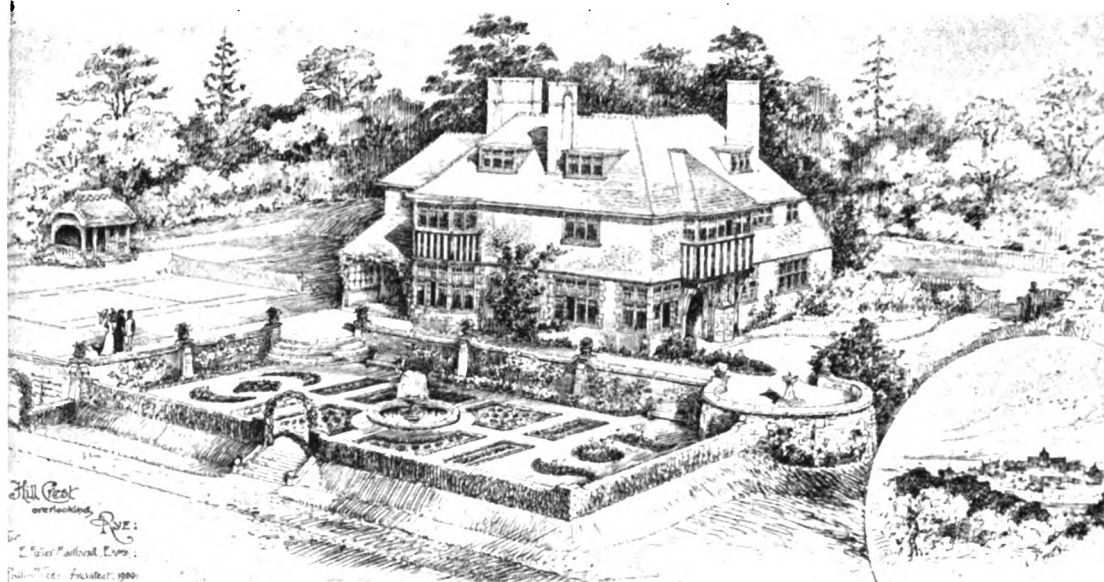
Other points might be mentioned here, other suggestions given, but in one brief article it is impossible to deal thoroughly with this subject. The principal point of all, however, is simply this: the Royal Academy does not accord to architecture,



STUDIO AT "HILL CREST," RYE

PHILIP TREE, ARCHITECT

The Royal Academy and Architecture



"HILL CREST," RYE

PHILIP TREE, ARCHITECT

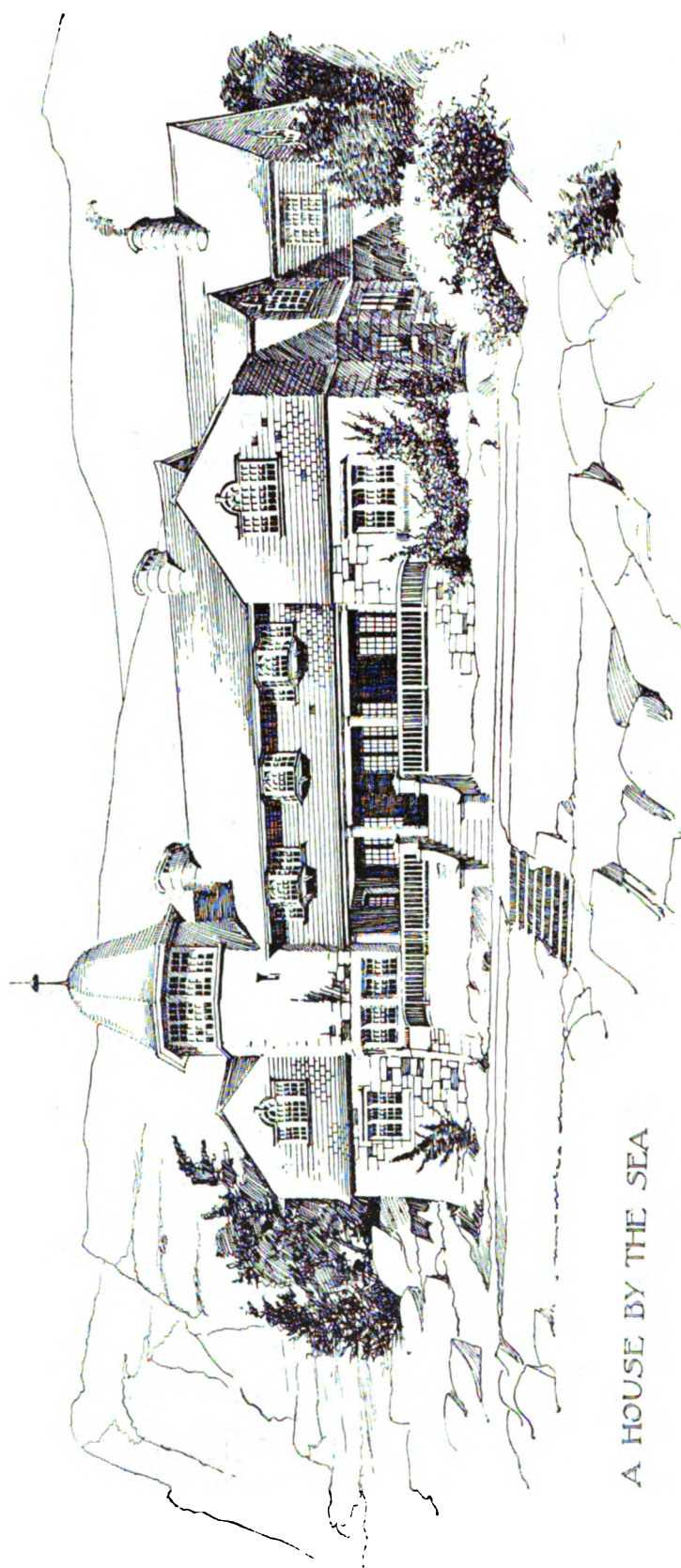
the most useful and the noblest of the arts, that attention which is rightly its due. A well-known French critic, M. Georges Lafenestre, commenting on a similar grievance in his own country, remarks :—"Dans la vie sociale d'un peuple, la peinture, qui est un complément et un agrément, ne doit pas tenir le premier rang, au détriment de l'architecture et de la sculpture qui sont des nécessités. C'est un fait historique que, lorsque la peinture mobilière prend le premier rang et qu'on ne s'occupe plus que de collections de tableaux, tous les autres arts tombent en décadence,—et spécialement tous les arts décoratifs."

This is quite true, and hence we remember gladly that there are now many hopeful signs of public sympathy for all those decorative arts which may be called the handmaidens of architecture. This revival of popular interest in "the minor arts," stupidly so called, is not at present fostered by the Royal Academy ; but it is still only a young revival, and many of us may live to see half of the rooms at Burlington House devoted every year to the encouragement of architecture and its handmaidens. This is what we need, this is what we should all struggle to obtain.

This means that the Royal Academy ought to be the national protector of all forms of art, and none can say with truth that its present policy is beneficial even to its favourite art, the art of painting, which for some years has been coddled far too

much. To fill eleven rooms every year with more than a thousand pictures, largely second and third rate, serves no useful purpose ; it would be far wiser, far more serviceable to the cause of beauty, to raise the standard of works hung. If this were done, as it certainly ought to be, space enough would be found at Burlington House for the due encouragement of architects and craftsmen.

Greatly as we deplore the absence of so much that we should like to see to-day at the Royal Academy, we still desire to make more widely known all the good things to be seen there. This month, by kind permission of several architects, we reproduce a few designs in domestic architecture. There is an excellent, half-timbered house, with a remarkably fine roof, by Messrs. Niven and Wigglesworth ; a cottage, good in style, by Mr. Thomas Davison ; an attractive house by the sea, a kind of two-storied bungalow, by Mr. Arthur Stratton ; another house, pleasingly austere in type, and planned most economically, by Mr. Wetenhall ; and a charming little country home by Mr. Philip Tree. Mr. Baillie Scott, with his discreet furniture and his early methods of decoration, is well represented by two characteristic drawings, while Mr. Howard Seth-Smith gives a picturesque solution of the problem of the semi-detached house. These designs do not give a complete idea of the general progress of domestic architecture in England, but they are good and varied in their simplicity of



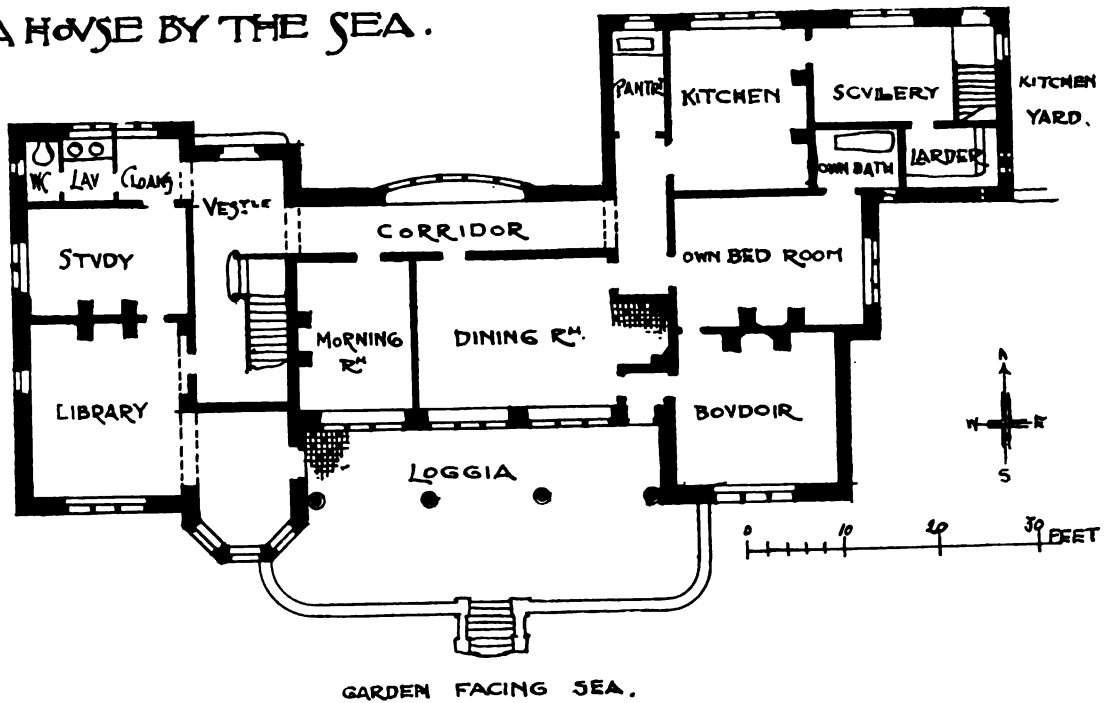
A HOUSE BY THE SEA

U. D. BLACKBURN 1904

DESIGN FOR A SEA-SIDE HOUSE
ARTHUR STRATTON, ARCHITECT

François Maréchal

A HOUSE BY THE SEA.



PLAN OF SEA-SIDE HOUSE

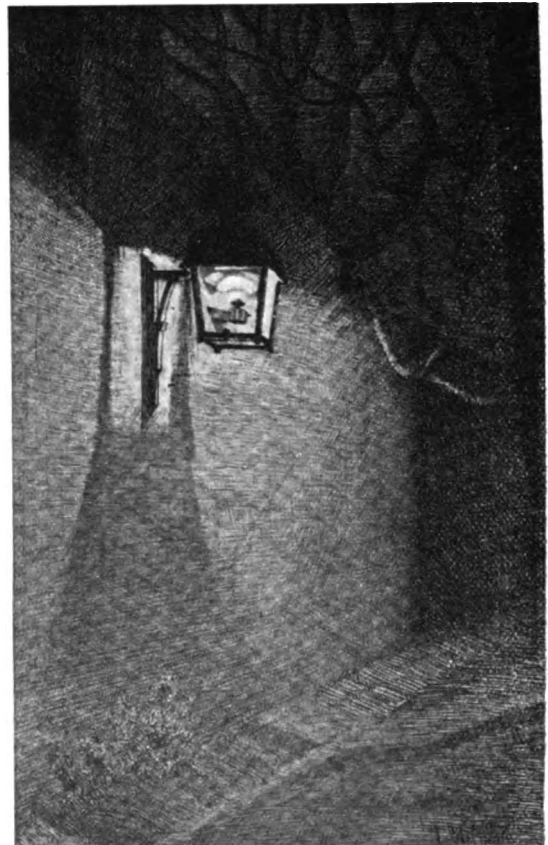
ARTHUR STRATTON, ARCHITECT

type, and we note with pleasure that the garden has received in some far more consideration than architects gave to it about a decade ago.

FRANÇOIS MARÉCHAL, A LIÈGE ETCHER. BY FER- NAND KHNOPFF.

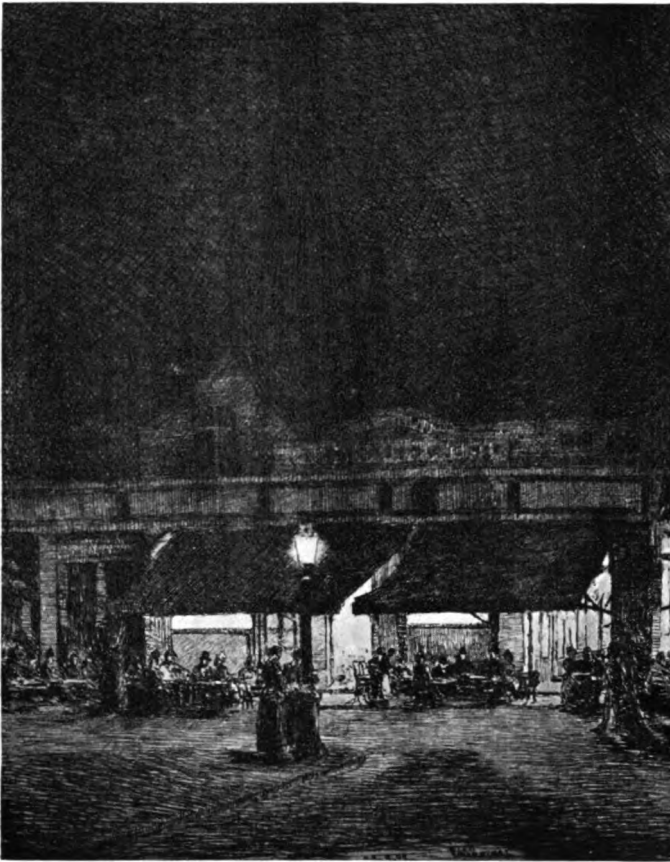
IN the year 1893 I saw in the album of the Brussels Society of Aquafortists a number of panoramic views of Liège, signed "F. Maréchal." I was struck at the time by their skilful composition, their somewhat rough but solid touch, and by their air of truthfulness and sincerity. Since then I had come across nothing bearing the same signature, until in the studio of M. Rassenfosse I saw it again on an extraordinarily varied series of etchings, representing "bits" and types from the outlying suburbs, and numerous night scenes on the quays, with the trembling lights reflected in the waters of the Meuse. To a sense of admiration for the works themselves was added a strong desire to see their author.

Shortly afterwards I was accordingly introduced to him, and found myself in the presence of a man, still young, of very interesting appearance, small, spare and wiry, with short thin features, bright and piercing glance, and the full forehead of a man of



AN OLD WALK, SUBURBS OF LIÈGE
FROM AN ETCHING BY F. MARÉCHAL

François Maréchal



"THE LIÈGE BOULEVARDS, EVENING"

FROM AN ETCHING BY F. MARÉCHAL

strong will and concentrative power—in a word, a native of the Ardennes. A modest room in a

simple inn, commanding a view of the broad river and the town, served as his studio, which, by way of furniture, boasted nothing beyond a couple of seats, a large press, bottles and phials of every sort of shape, a fine grey cat, and notably a rich and splendid collection of butterflies, carefully pinned inside their glass-lidded boxes, and, in their superb, intact condition, glistening like so many marvellous gems. I hastened to accept the offer made to show me his portfolios, wherein, elaborately classed and numbered, were stored his drawings and engravings. These drawings—mostly from the nude—were serious, complete works, and cruel, so to speak, in their pitiless accuracy; while the engravings, rather heavy in touch at the outset, but growing more refined by degrees, developed at length extraordinary lightness and flexibility, without any sacrifice, moreover, of the artist's truly scientific precision.

I observed that as the strokes upon the metal became more supple, those on the paper grew more and more hard, to such an extent that some of the drawings had the appearance of those sculptors'



"UNDER THE SNOW (SUBURBS OF LIÈGE)"

FROM AN ETCHING BY F. MARÉCHAL

François Maréchal

designs in which the substance, the "volume," is skilfully suggested, while the *contour* is rough and awkward. Thus the dominant passion of the engraver was plainly visible in his work, the obstinate striving after the faultless technique he must attain at any price.

M. Maréchal first studied oil-painting, regularly attending the classes at the Liège Academy of Fine Arts, and not without success, for he won a prize for an historical subject; he also devoted himself to landscape. In all he did there was evidence of undoubted hard work and a desire to succeed; but after all it was only experimental, for the "process" he had chosen was not adapted to his

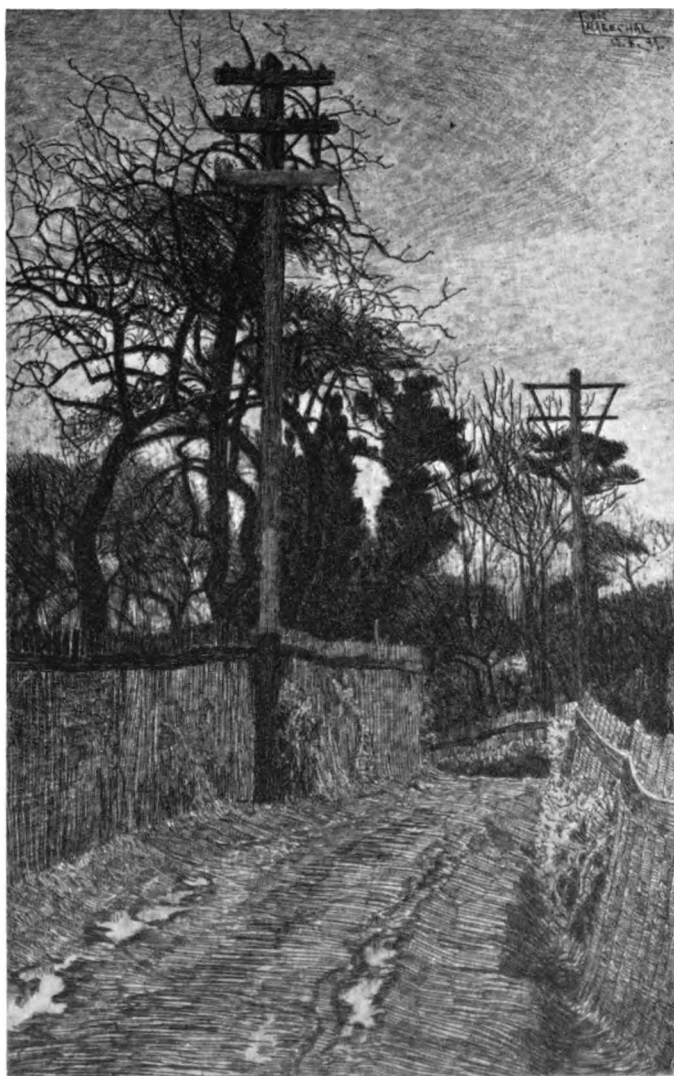
vision of things; there was, in fact, a want of harmony between the workmanship and the style. When things were at this stage he began to study engraving with the help and guidance of M. Rassenfosse, whose great talent is equalled only by his generous and fraternal spirit. To the young engraver the new method came as a revelation of himself. Full of enthusiasm he abandoned painting to devote himself wholly to the engraving in which he delighted. His keenness for work, always great, became quite extraordinary. He produced plates literally in heaps, and thus in a short time succeeded in acquiring remarkable sureness of touch.

The danger was that this very dexterity—which was only a means to an end—might be regarded by the artist as the ultimate aim of his labour; that he might waste his ability on mere feats of skill. Happily the crisis was of short duration. The period of manual exercise was succeeded by one of intellectual work. He read, and watched and pondered, and then, when face to face with nature, he realised that he was equipped to understand and to depict it.

The works by M. Maréchal, reproduced here, show how he loves—one may almost say adores—these varied and interesting regions around Liège, with their long perspectives of tall chimneys, and their old deserted roads, lit only by some antique lamp.

A word more to conclude. Maréchal had become accustomed to engrave direct from nature, and the public at first failed to recognise the Liège scenes, naturally reversed in the printing, and refused to buy plates which to their eyes represented nothing! Connoisseurs, however, were not slow to see that, although the faithfulness of the "view" might suffer somewhat thereby, the engraving gained greatly in point of suppleness and life.

François Maréchal is to-day in the plenitude of his powers, the possessor of honest original talent, and, I feel sure, will again and



"AN OLD PATHWAY, SUBURBS OF LIÈGE"

FROM AN ETCHING BY F. MARÉCHAL



"RETURN OF THE PILGRIMS FROM KEVELAAR." FRESCO

BY NICO W. JUNGMAUN

again afford us the opportunity of admiring his conscientiousness and his energy. F. K.

STUDIO-TALK.

(From our own Correspondents.)

LONDON.—The electric lamps recently erected in the Strand and its neighbourhood seem from their shape—evidently inspired by the familiar note of interrogation—to demand an opinion upon their design. The English language, however, fails to furnish the

words that adequately express our disgust at this latest exhibition of "art-work" as it is understood in officialdom. Why should the unoffending public have such horrors thrust upon them? Cannot some punishment be devised for those who commit in public places crimes against the common-sense of good taste?

M. Nico Jungmann's remarkable artistic ability seems to be steadily growing, and his grasp of many branches of the painter's craft is year by year

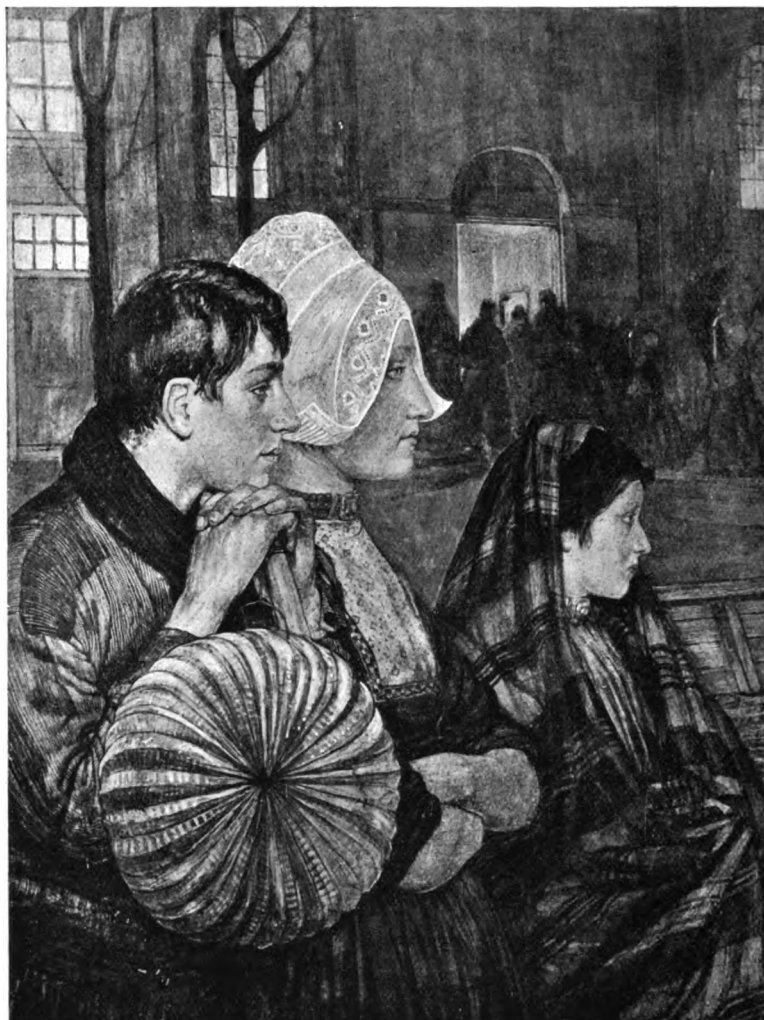


PART OF THE "RETURN OF THE PILGRIMS"

BY NICO W. JUNGMAUN

becoming more certain and more complete. The most recent exhibition of his water-colour drawings, held a few weeks ago at Messrs. Dowdeswell's gallery, showed him at his best as a master of refinements of colour and as a curiously sensitive designer whose love of delicate and dainty detail is healthily free from any touch of affectation or laborious realism. His instinct is that of the decorator who knows how to adapt Nature to pictorial purposes without losing her freshness and subtle charm. To this instinct must certainly be ascribed the success of his management of effects of deep tone and rich colour in the series of frescoes which were the most memorable of his contributions to the exhibition. In these particular works he made most plain the strength of his individuality and the extent of his control over technical problems; and he proved himself to be not only a skilful and thoughtful executant, but also a close observer of subtleties of atmosphere and illumination.

Mr. Henry Muhrman, Mr. Frank Mura, and Mr. Bertram Priestman, whose drawings and pictures have lately been exhibited at the Goupil Gallery, take what may seem to some people to be a somewhat gloomy view of nature. They have a preference for low tones and for deep harmonies of subdued colour, and they look at open-air effects with a little too much preconception in favour of a kind of grim seriousness. But at the same time they show a real feeling for balance and agreement of masses, and for suggestion of aerial qualities. Of the three, Mr. Priestman is the least inclined to give way to excess of darkness in his colour arrangement; he has the most freshness and tenderness,



PART OF THE "RETURN OF THE PILGRIMS"

BY NICO W. JUNGMAHN

and understands best how to effectively gradate his tones. Mr. Muhrman avoids colour almost entirely, but designs his compositions with dignity and true sense of style; and Mr. Mura has a certain rugged force of handling that is in its particular way impressive and convincing. The examples by which the three artists were represented in the exhibition were thoroughly in keeping; and the collection as a whole had an atmosphere of consistent effort that was distinctly satisfying.

The International Advertisers' Exhibition, held at the Crystal Palace, deserves to be noted as perhaps the most exhaustive and representative show of posters that has ever been organised in this country. Some two thousand designs were included in the International section, and these

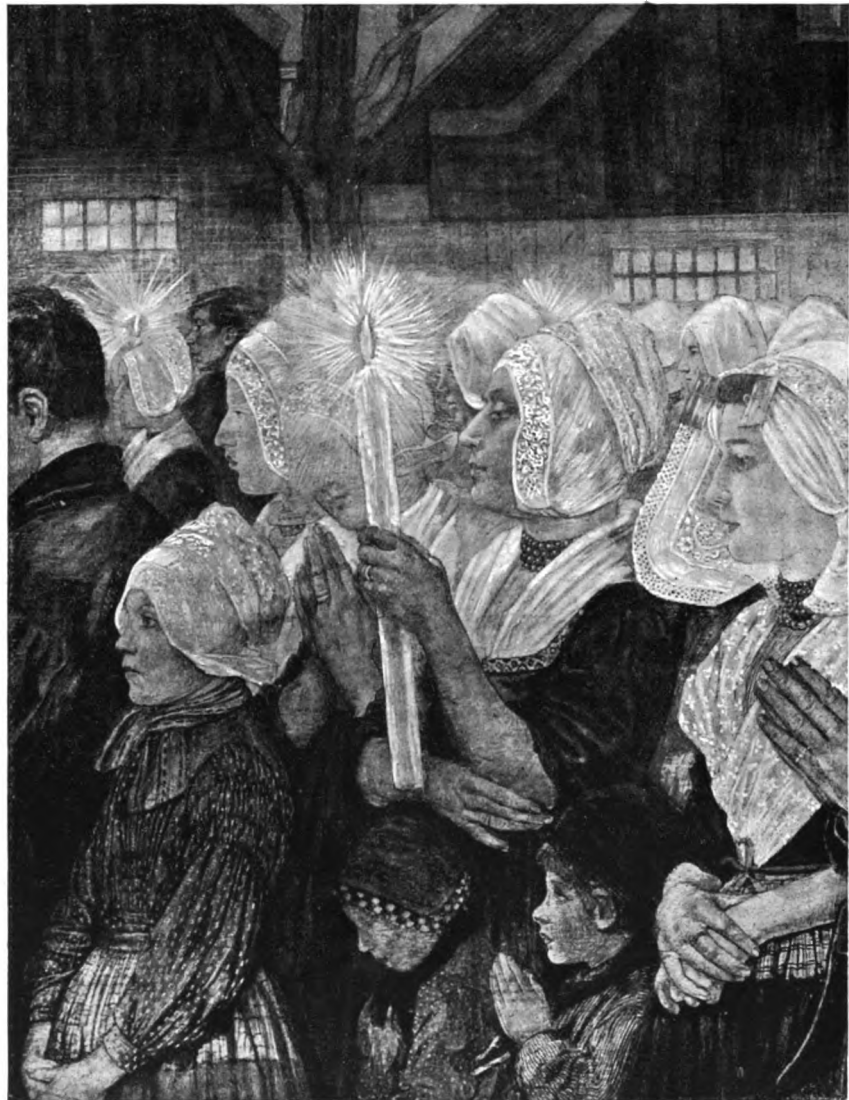
Studio-Talk

were contributed by artists in America, Belgium, Italy, Spain, Denmark, Austria, and the British Isles, so that an excellent summary of the work that is being done in this branch of art throughout the world was provided. In another section about five hundred designs were exhibited; these had been sent in competition for medals offered for the best things in the various classes of production. The gold medal for the most satisfactory design, without reference to subject, was taken by Miss Mary Watson, of North Shields; the silver medal, by Mr. A. W. Pearce, of East Dulwich; and twenty-four bronze medals were also awarded by the judges, the chief of whom were Mr. G. C. Haité, Mr. Cecil Aldin, and Mr. Windsor Fry.

Sir J. D. Linton was President of the Art Committee. A good deal of machinery for colour printing and kindred purposes was on view, in addition to the posters and designs.

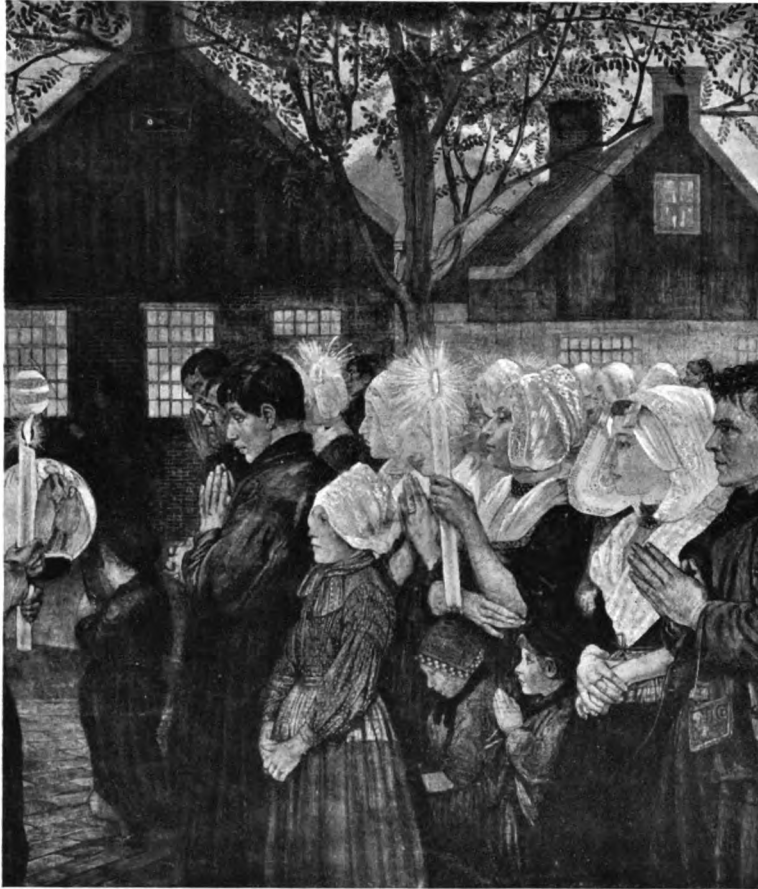
No better testimony to the soundness of Mr. Ruskin's taste could be desired than was afforded by the exhibition of his collection of water-colours by Turner, which was lately arranged in the galleries of the Fine Art Society. These drawings, almost without exception, were conspicuously excellent as examples of the greatest accomplishment of the supreme master of our school, and in their magnificent qualities of invention and execution were impressive in the highest degree. They showed Turner in most of his

phases—as a close observer of nature, intent only on recording exactly what he saw; as a deeply imaginative thinker, who could use effects of light and atmosphere to give him the most amazing arrangements of colour and tone; as an impressionist, with a receptiveness to suggestions that was astonishing in its vivid strength; and as a precise and careful draughtsman, concerned chiefly with the realisation of delicate and elaborate detail. In choosing them Mr. Ruskin was clearly influenced by an honest enthusiasm; but this enthusiasm was so controlled by intelligence that it led him into no mistakes, and never induced him to accept any work that was not fully worthy of the master.



PART OF THE "RETURN OF THE PILGRIMS"

BY NICO W. JUNGMAHN



PART OF THE "RETURN OF THE PILGRIMS"

BY NICO W. JUNGSMANN

William Shackleton, and none will fail to perceive that it is drawn with so much knowledge, delicacy, and ease and grace, that it could not well be improved. It certainly takes rank among the very best plant studies drawn by Englishmen. As a painter, both in water-colour and in oils, Mr. Shackleton was for some time influenced by Mr. Edward Stott, but his pictures this year show that he has nearly passed through his period of discipleship, and is rapidly forming a style of his own. His painting at the New Gallery, in which a girl is represented in the act of singing on a balcony at Siena, is full of that mysterious poetry that music awakens in everyone who listens to it in the twilight.

Mr. Charles Holroyd's interesting cartoon, *The Adoration of the Shepherds*, was designed and

Reproduced on page 111 is a very notable drawing of a magnolia tree in flower. It is by Mr.

carried out for Aveley Church, Essex. The picture was painted on a wooden panel, covered with



CARTOON FOR ALTARPIECE

BY CHARLES HOLROYD



PART OF STENCILLED PRINT

DESIGNED BY HUGH WALLIS

gesso and gilded, the gold being left for the halos and allowed to show through in places. Sometimes the paint was scraped away with a knife, to expose hatchings of gold. It will be seen that the cartoon has nothing in common with that too familiar kind of modern religious art which may be justly described as epicene and amorphous in character and sentiment.

MANCHESTER.—The stencil prints of Mr. Hugh Wallis are a combination of stencil and block printing. This combination is not frequently employed, but it is one which ought really to commend itself to many art workers, and especially to those who do not wish to see their designs reproduced in a large number of prints.



STENCILLED PRINT

DESIGNED BY HUGH WALLIS

Studio-Talk



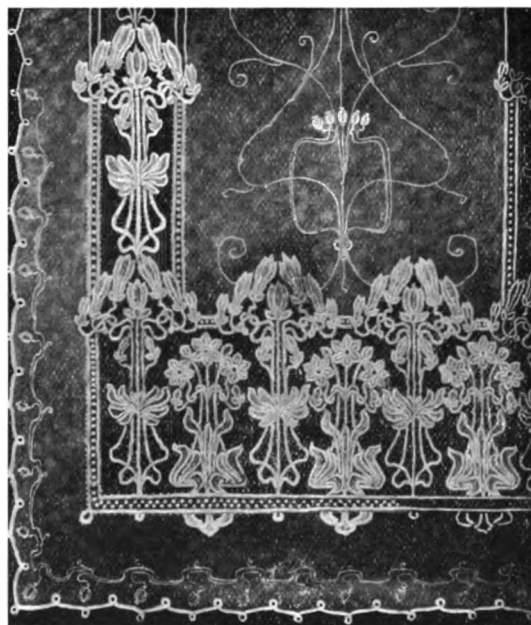
STENCILLED PRINT DESIGNED BY HUGH WALLIS

Much of the charm of Mr. Wallis's clever designs has been inevitably lost in their translation into black and white, but if the colour has gone the decorative sentiment remains, and Mr. Wallis is clearly an able craftsman.

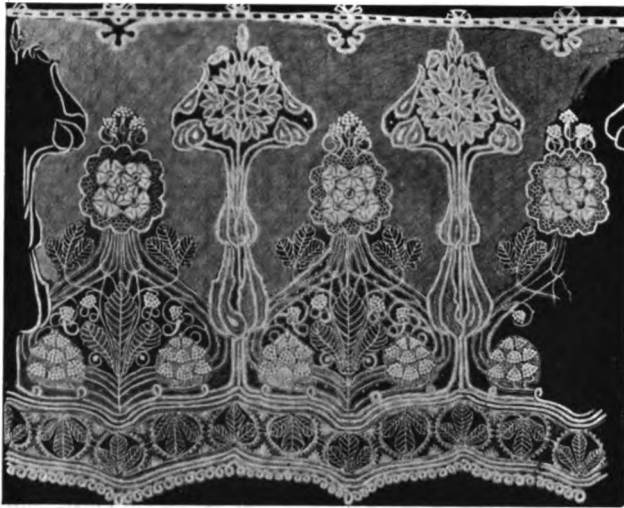
His method of work is more suitable for decoratively pictorial effects than for repeated ornament and we may say that the coloured portions, other than the dark lines, are washed in by hand or stencilled in the ordinary manner. For the rest, Mr. Wallis's process is one which may be employed for a good many useful purposes, as for bookplates, Christmas cards, pictorial friezes for the nursery, tile designs, panels; and we see no reason why it should not be successfully applied to various grounds of wood and canvas.

E. W.

NEWCASTLE-UPON-TYNE.—The conditions of Northumberland and Durham are not perhaps favourable to the development of home handicrafts. Industrial enterprise—agriculture, mining, engineering and shipbuilding—is all on a big scale. And the people, if hard-working, are well paid. At a meeting held in Newcastle-on-Tyne on the 12th May, however, at which Earl Grey presided, it was unanimously resolved by influential persons that it is desirable to establish a Handicrafts Guild for the object of stimulating an interest in art work among all classes by directing attention to such handicrafts as will add to the beauty of the home. A council was also appointed to consider the details of a scheme. Canon Rawnsley, who can speak from long experience, deprecated county movements for art handicraft, declaring the county area to be too small for criticism, comparison or standard. "You speak of supplying designs," he wrote; "it is as unkind a thing as you can do. Let the villages, or the workers, hammer away at their own idea or design." This is surely a "counsel of perfection," and one is inclined to ask whether the Keswick School of Craftwork would have come into being if the folk with winter leisure in that place had been left to hammer away by themselves. At any rate, the movement inaugurated by Earl Grey, Mr. C. W. Mitchell and their friends should,



DESIGN FOR A LACE CURTAIN BY JOSEPH ELSE
(See Nottingham Studio-Talk)



DESIGN FOR A LACE CURTAIN

BY JOSEPH ELSE

the design for a bandstand of which a detail is illustrated here. It is a useful piece of work, displaying, besides certain good decorative devices, a knowledge of the fitness of things. Mr. Gillick's original model is now at the Paris International Exhibition. Another student, Joseph Else, is equally successful, as is proved by his modelled fire-dog and his designs for lace curtains.

We are indebted to the Head Master of the School of Art for the photographs of the exhibits here reproduced.

W. K.

if well-directed, fertilize the natural aptitudes of the people, and cultivate their capacity to produce beautiful things.
C. W.

NOTTINGHAM.—The recent exhibition of work of the School of Art, held at the Museum and Art Gallery, proved not only satisfactory in a general sense, but evinced a marked advance in modelling. In this, perhaps, the specimens of applied design reached the higher water-mark in comparison with the figure studies. This is not a little gratifying; for, although in these days it is trite enough to say that applied-art teaching is of the highest importance, there is still in many quarters an obstinate preference for a dilettantism that trifles far too much with painting, to the detriment of those arts which minister to the daily needs of all classes.

The exhibition included several good designs for lace curtains. These at once found due recognition, both for their own individual merit and for the interest attaching to them from the important position held by Nottingham as a lace centre. The weakest part of the whole exhibition—if we may introduce a discordant note—was a collection of posters, whose somewhat large dimensions served only to accentuate the bad qualities of their conception and treatment, to say nothing of faulty drawing.

Among the most promising students at the School is Ernest G. Gillick. He is responsible for



FIRE-DOG

MODELLED BY JOSEPH ELSE

Studio-Talk



DETAIL OF A BANDSTAND DESIGNED BY E. G. GILICK
(See Nottingham Studio-Talk)

DUBLIN.—The two principal events since last I wrote have been the Exhibitions of the Water-Colour Society and of the Royal Hibernian Academy. The forty-sixth Exhibition of the Water-Colour Society brought forward some refined and interesting work—the lady exhibitors being well to the front. Miss Rose Barton's "Street-scapes," with their delicate atmospheric effects, are always charming. Miss M. A. Butler is another Irishwoman whose work is familiar to the *habitués* of London galleries. Her pictures, as well as Miss Rose Barton's, are often seen on the walls of the Old Water-Colour Society, and the trustees of the Chantrey Bequest recently bought one of her pictures for the Tate gallery. She contributed eight pictures to the Dublin Water-Colour Exhibition, in all of which her clear and direct method of handling her subject was observable. Miss Helen O'Hara, who is justly praised for her beautiful transparent wave effects, was represented by only one study in her familiar method—a sea piece entitled *a Rising Gale*; but she gave us two or three pleasant landscapes, in which she showed that she can sympathise with Nature in her milder moods.

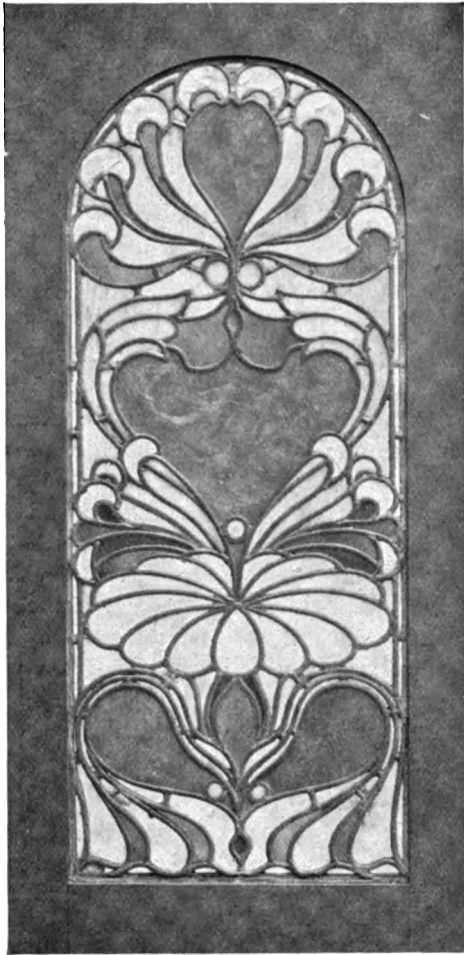
Miss Lynch, as usual, confined herself to interiors, and to colour harmonies in which pure vermilion is the dominant note. She was even more successful



LANDSCAPE

BY PERCY FRENCH

Studio-Talk



LEADED GLASS MOSAIC BY STEPHEN ADAM & SON
(See *Glasgow Studio-Talk*)

than usual in the four pictures exhibited this year, all of which were, I think, sold. This was so essentially a ladies' exhibition that I find I have made but few notes with regard to the male exhibitors, who were, indeed, both outnumbered and outclassed by their feminine rivals. Mr. Bingham MacGuinness, however, deserves more than a passing mention. He is one of the most distinguished as well as one of the most facile of our water-colour artists, and showed several landscapes in which the skies were beautifully luminous, the effect being obtained without any apparent effort.

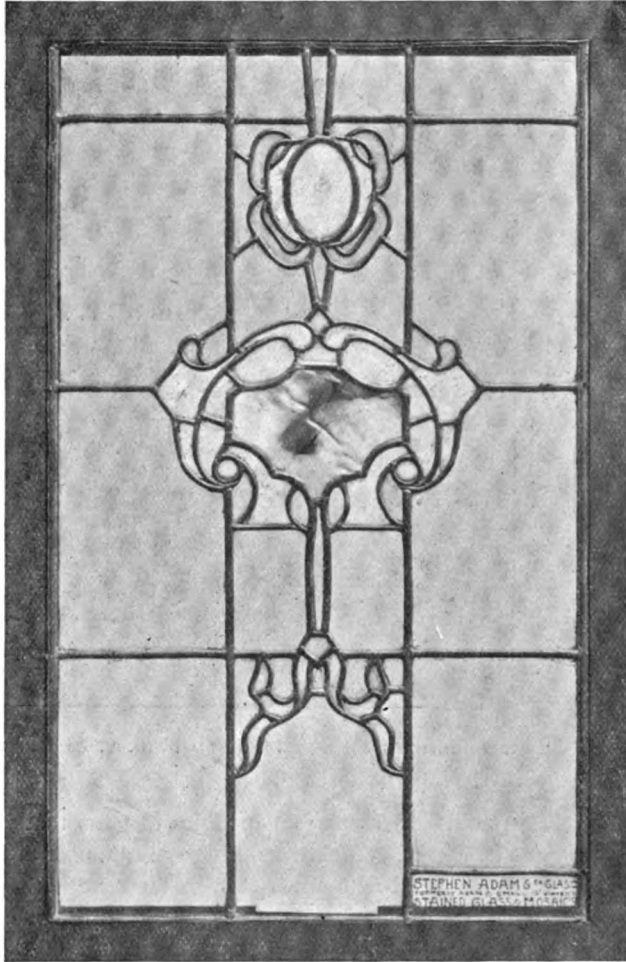
The exhibition of the Royal Hibernian Academy, which is open as I write, is smaller in quantity this year than usual, and alas! I fail to see that rise in quality which could be wished. Is it that the Irish artist—like the Irish writer, the Irish soldier, and

the Irish labourer—is inevitably foredoomed to migrate to England, the land where there is gold, or is it that the Royal Hibernian Academicians have reached the stage of old fogeyhood, and cannot attract younger men to their relief. I do not know, but the fact remains that few of the pictures displayed each year on the walls of the Royal Hibernian Academy reach the level of mediocrity, while of the existence of any community of thought, or similarity of ideal amongst the exhibitors, there are no traces whatever. Good pictures are occasionally to be found amongst those exhibited, and among the best of the R.H.A.'s is undoubtedly Mr. Nathaniel Hone, who still refuses to break new ground, and gives us three or four of his strong and breezy impressions, in all of which his characteristic force and abhorrence of detail and the British Philistine are equally



LEADED GLASS MOSAIC BY STEPHEN ADAM & SON
(See *Glasgow Studio-Talk*)

Studio-Talk



DOMESTIC LEADED GLASS BY STEPHEN ADAM & SONS
(See Glasgow Studio-Talk)

visible. He is perhaps best when he paints the sea. Along with Mr. Hone's landscapes and seascapes, Mr. Walter Osborne's portraits stand out from amongst the other pictures with a marked air of superiority. Of Mr. Charles Stuart's three large pictures that representing deer by moonlight, entitled *A Midnight Raid*, is perhaps the best. Mr. R. T. Moynan has an ambitious work, entitled *Rescue*, representing a scene in a burning room. The picture, however, is not altogether pleasing; there is a want of movement about the fireman, and the whole thing is more like a *tableau vivant* than a bit of real life. Mr. Bingham MacGuinness shows two pictures. The smaller, a view in Dorset, is pleasant; the large one near it, a view on the Kocker, is a little freakish in its perspective. There are two portraits by Mr. Hugh de Glazebrook, the most important being one of Miss Forbes Robertson; while of the remaining pictures by Irish artists, those by Mr. J. Johnston Inglis—an effect of bright sunshine in a hayfield—and Mr. Jack Yeats—entitled *The Big Pedlar*—are the most interesting.

Mr. Percy French has just spent a few weeks in Dublin, after a tour in the



LIBRARY TABLE TOP

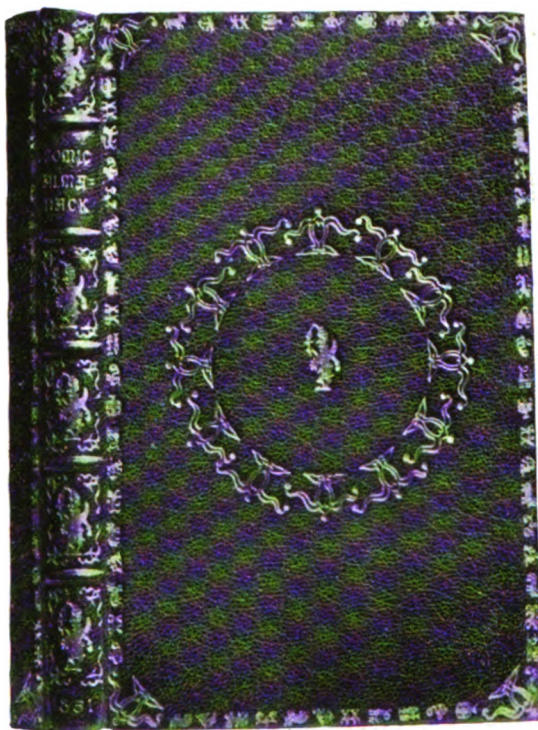
(See Glasgow Studio-Talk)

DESIGNED BY JOHN JAMES BURNET, F.R.I.B.A.

Studio-Talk

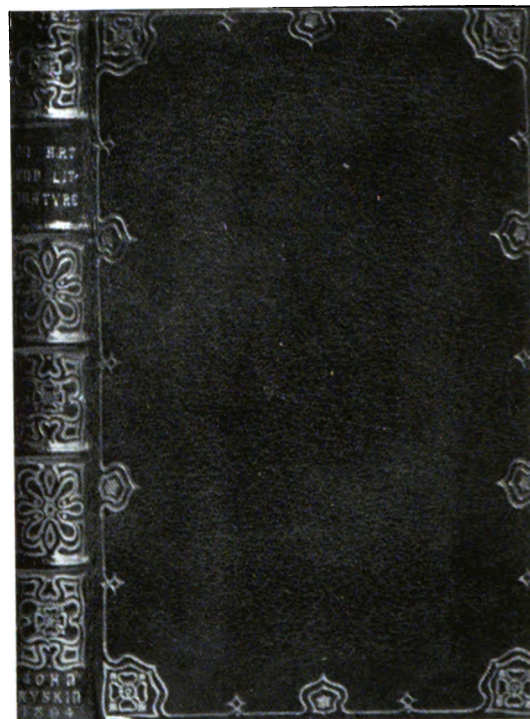
West of Ireland, where he has completed a number of interesting works. Our illustration is a reduced sketch of one of his new pictures which will be exhibited in London shortly. E. D.

GLASGOW.—We have pleasure in giving herewith reproductions of some recent stained glass by Messrs. Stephen Adam & Son, who have done and are doing much noteworthy work. While they cannot be said to have departed from the accepted



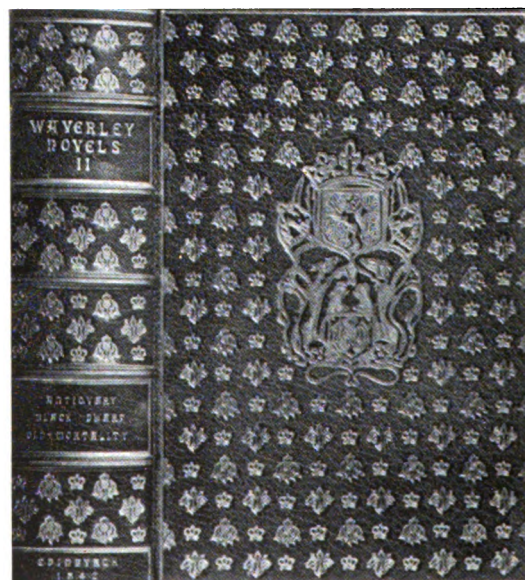
BOOKBINDING DESIGNED BY FRANCIS H. NEWBURY

traditions which usually govern the design of stained glass, their work is throughout distinguished by soundness of treatment based on a wholesome and intelligent appreciation of the limitations of the material in which they work. They recognise that mere manipulation of glass is not necessarily art,—that a higher standard of art, and infinitely better results are attained if design and execution are modified by the simple rules the material renders possible. To attempt to make more of any medium, whether it be glass, metal, marble, or wood, than the natural material is capable of expressing is to destroy the truth in it, and no painstaking application of mechanical processes can increase



BOOKBINDING DESIGNED BY D. Y. CAMERON

the jewel-like translucent qualities of glass that is good in itself. Of Messrs. Stephen Adam & Son it can be said with truth that in their work they endeavour to cultivate the purity and principles of earlier work, and by a careful avoidance of the doubtful methods which brought about the decay



BOOKBINDING DESIGNED BY D. Y. CAMERON

Studio-Talk

of glass staining in the 17th century, and by the judicious selection from the modern scale of good pot-metal colours, they succeed in emulating its beauties.

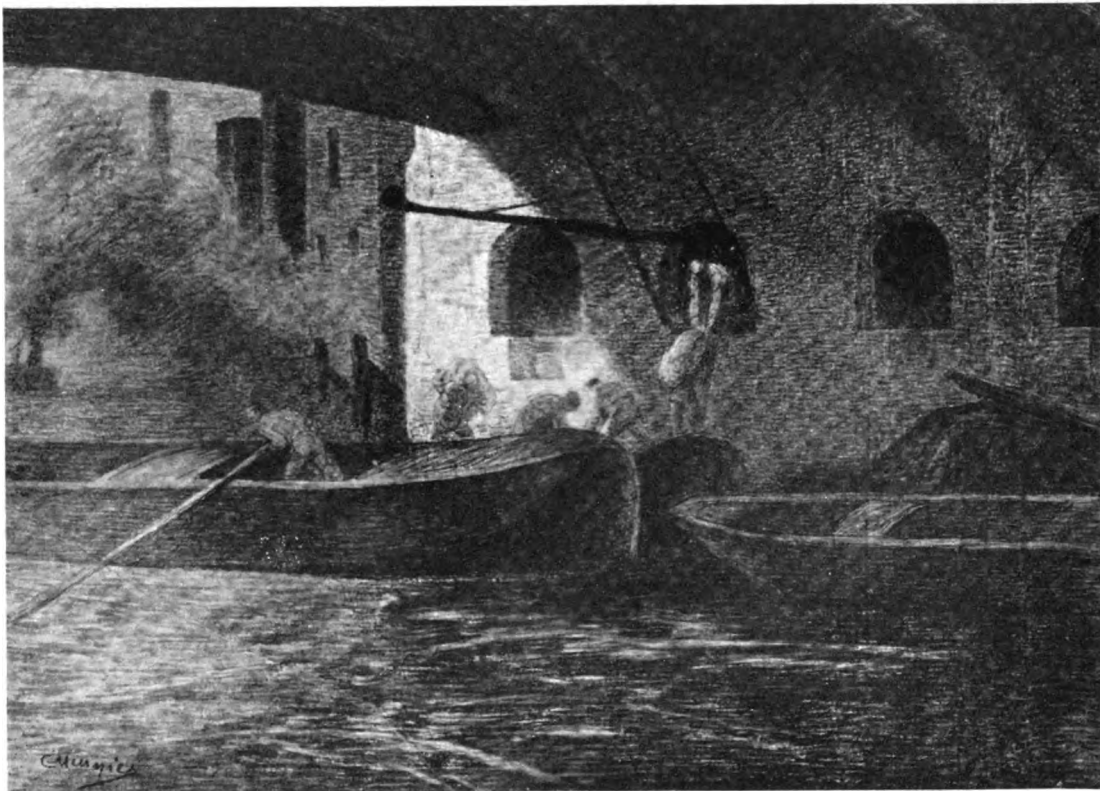
Mr. John Guthrie has recently designed a simple but very pleasing piano-case. The good proportion, plain surfaces, few, simple mouldings, and absence of mere ornament deserve notice.

It is encouraging to remark the increasing number of people, who, having the means, possess also the taste to have furniture specially designed for them. The piano, which is part of a scheme carried out for Mr. Rowat of Paisley, was made by Winkerman.

We illustrate three fine bindings, in every sense creditable to designers and craftsmen. Perfect technique and dexterity of manipulation cannot in themselves atone for a scheme of decoration that would not be less inappropriate on a metal plaque, but the designs by Mr. F. H. Newbery and Mr. D. Y. Cameron show a commendable reticence, and obedience to the conventions of the craft. Messrs. James MacLehose & Sons, of Glasgow,

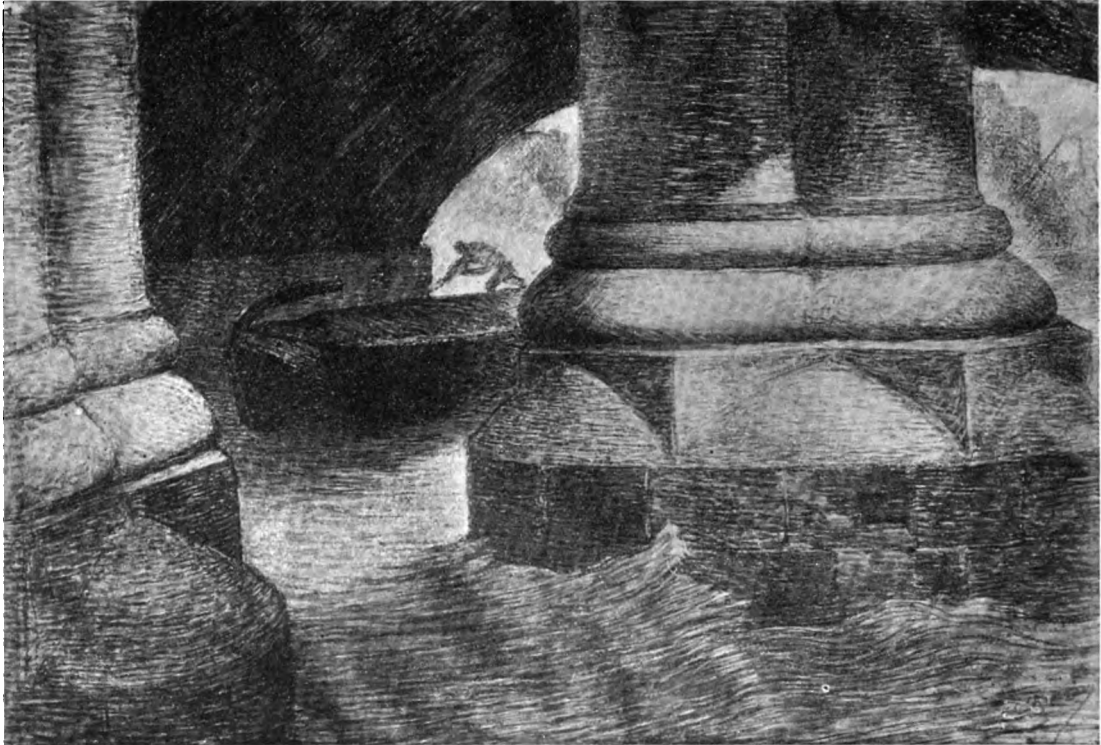
who executed the bindings, fully recognise that the decoration of the finished book is by no means the chief purpose of the binder, and attach due importance to these other qualities which make a book of intrinsic value pleasant not only to look upon, but also to handle and to read. In the *Comic Almanack*, Mr. F. H. Newbery has been successful, by the use of fool's cap and bells and zodiacal symbols, in combining decorative effect with an appropriate illustration of the contents that does not sacrifice beauty to the mere expression of ideas. The library table top is worked in inlaid leather. A notable feature is the decorative effect of the lettering; the characters are based upon the best precedent, and are free from vagaries. The three centre figures were designed by Mr. Newbery, and were not stamped from blocks, but worked by the hand with small bookbinder's tools.

PARIS.—The sixteenth annual exhibition of the Société de Pastellistes Français was hardly so successful as its predecessors. Can it be that the public has grown tired of seeing this continual succession of large collections of work all done in the same



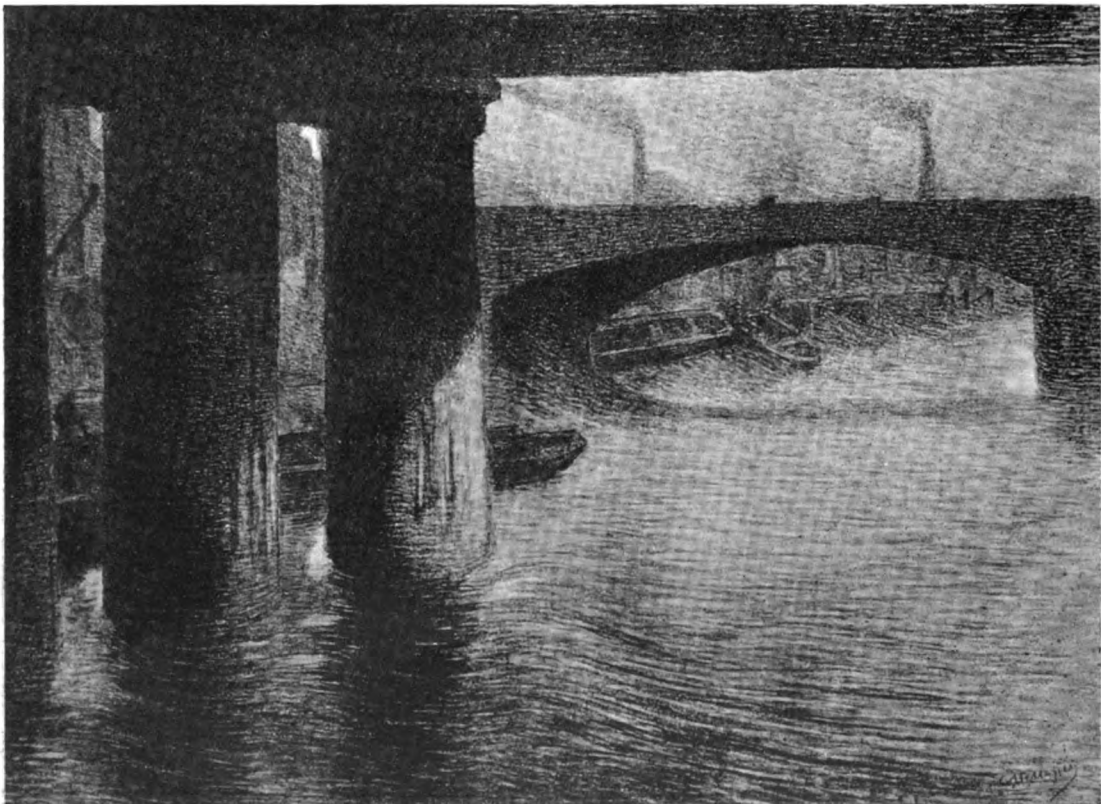
"THE THAMES"

BY CONSTANTIN MEUNIER



"THE THAMES"

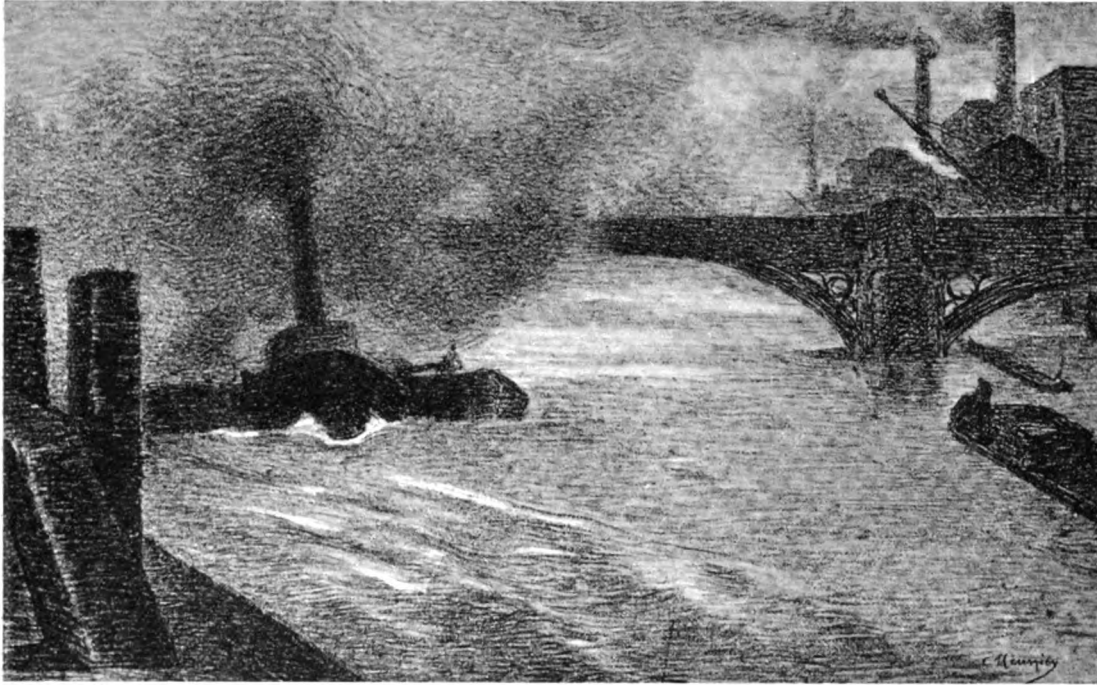
BY CONSTANTIN MEUNIER



"THE THAMES"

BY CONSTANTIN MEUNIER

Studio-Talk



"THE THAMES"

BY CONSTANTIN MEUNIER

manner? Or should the comparative failure of this year's display be ascribed to the fact that the opening fell just on the eve of the inauguration of the Universal Exhibition? However it be, one thing is certain: the display aroused only a moderate degree of interest among artists and amateurs alike.

Some of the exhibitors, however, deserved better treatment, notably Albert Besnard, Gaston La Touche, Helleu, René Ménard and Aman-Jean. M. Besnard, both in his portraits of women and in his *fantaisies*, styled *Automne*, *Sourire* and *Printemps*, showed himself the same bold colourist as ever, carrying the pastellist's art to its uttermost limits, yet never going beyond them. From M. Gaston La Touche we had several beautiful things, such as the *Livre d'Images*, and his evocations of the eighteenth century, of which the *Souvenir de Carnaval*, with its remarkable effects of light, is a good example. M. Helleu sent some absolutely delightful portraits of ladies and young girls, and M. René Ménard five landscapes full of style and character, and quite remarkable in point of *technique*. M. Aman-Jean was represented by a fanciful series—*Les Oranges*, *L'Œillet* and *Le Violon*, conventional, yet bold and suggestive in colouring, and instinct with delicacy and grace.

Let me also mention the works contributed by MM. Léandre (a finely conceived landscape, *Le Vieux Domaine*), Desvallières, Eliot, Noyal—the latter always too much like himself—and Thévenot with his solid and well-executed portraits, notably that of the *R. P. Minjard*. As for the portraits or the nudes of MM. Callot, Axelette and Dubufe the less said the better. The poorest sort of chromolithography, designed to catch the eye of the coarsest sections of the public, is the only thing to which they can be compared; indeed, they are not even good enough to be put on the outside of a box of matches.

This year we have only one *Salon*—that of the Société des Artistes Français—which is quite enough, perhaps even too much! A few works there are, however, amid this mass of mediocrity which attract the attention of the impartial critic. *Les Pêcheurs, Amsterdam*, by M. Emile Wery, is a painting that has deservedly won the admiration of every artist. This fine work—which is perhaps a little too large—has something grand and at the same time something *intime* about it, and reveals rare gifts on the part of its author. We shall hear more of M. Wery, for he will go far.

Praise is also due to the efforts of M. Jules Adler

Studio-Talk

(whose *Le Creusot* is a powerful and tragic production), M. Duvent, Mlle. Angèle Delasalle, Charles Sims, Albert Laurens and Paul Chabas, all of whom, in their various ways, show true artistic feeling, and an earnest desire to get at the root of things and to imbue their vision of life with individuality and sincerity. Their works refresh and console one somewhat after all the pretentious puerilities, the stale "anecdotes," the sham history, the *fantaisies* without a spark of fancy, which abound in these galleries.

Among the engravings the first place must unquestionably be assigned to the etchings by M. Edgar Chahine, which are simply astonishing in their sharpness and sense of reality. The plates entitled *La Terrasse*, *Le Château-Rouge*, and *Vieille Femme* are notable illustrations of modern life, rendered with remarkable expertness. I must

not forget to mention the second part of the *Procession des Rois Mages* by Bennozzo Gozzoli, engraved by M. Jean Patricot, or the collection of wood-blocks by the lamented A. Lévillé, "after" works by Rodin.

The four drawings by Constantin Meunier, entitled *The Thames* and reproduced here, were displayed at the Exhibition of the "Société Nouvelle de Peintres et de Sculpteurs." Their force and character and suggestion entitle them to a special place in the art record of the great sculptor, who, as everyone knows, is a draughtsman of great vigour.

The "centennial" and "décennal" displays of painting and sculpture at the Universal Exhibition have provoked discontent, the jury having reserved for themselves an unduly large share of space.

G. M.

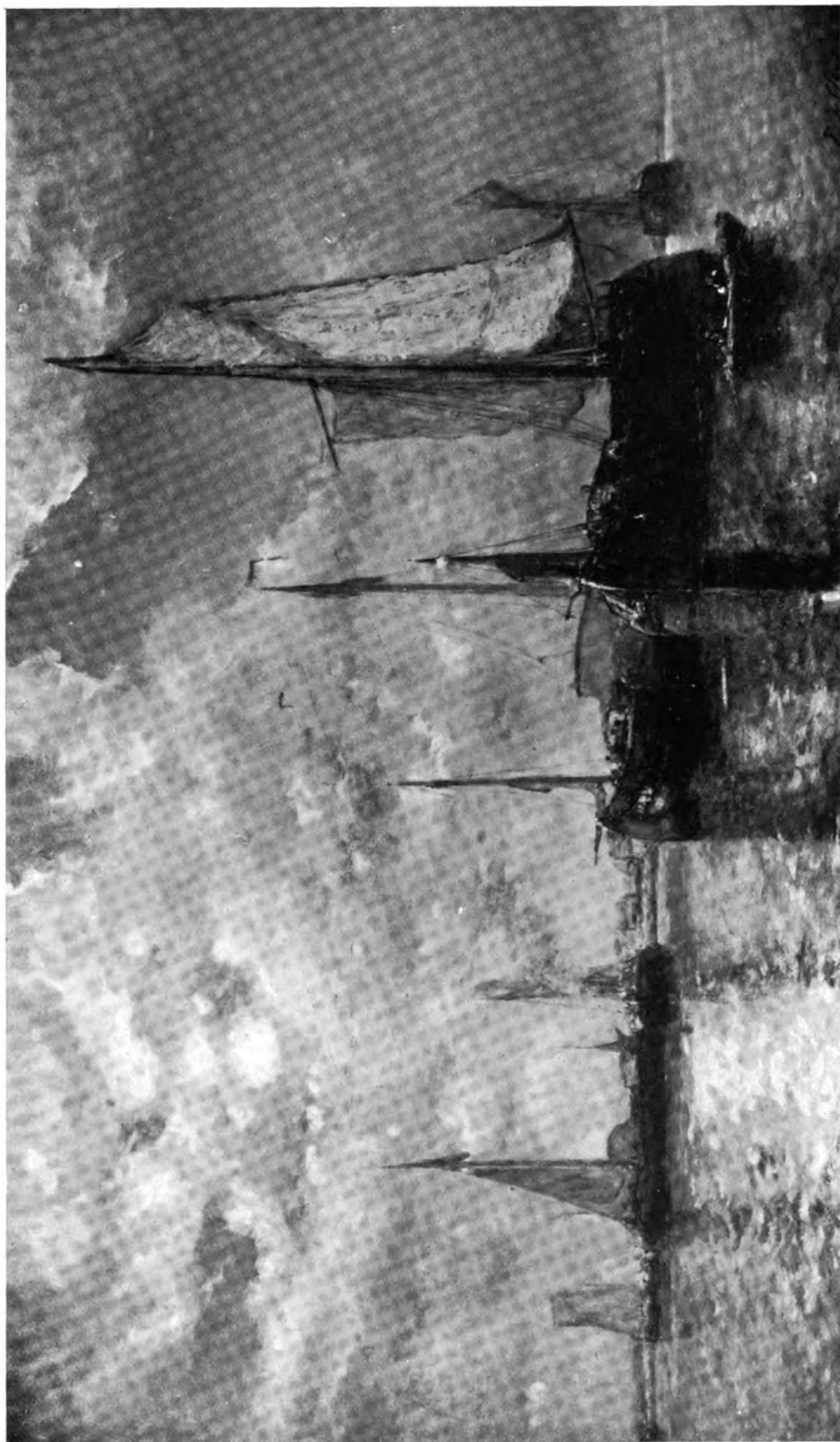


PORTRAIT
Y'22

BY LEOPOLD VON KALCKREUTH

DRESDEN. — Count Kalckreuth has held an exhibition of paintings, drawings, etchings and lithographs at Emil Richter's Galleries. He is not a Dresden artist; yet, I am warranted in sending an account of this one-man-show from Dresden, because it was put together here, and will probably start from here on a tour through a number of cities. Prof. Kalckreuth's name is already familiar to readers of *THE STUDIO*, and mention has been made before of the circumstance that, from being head of the artists' club, *Karlsruher Künstlerbund*, he has now been called to a leading position in the art world of Stuttgart.

The exhibition was a record of the progress made during the last ten years, and it proved that the artist, thus far, has been a child of his times, inasmuch as he has in turn aimed at several of



NIGHT EFFECT ON THE SCHELDT
FROM A PAINTING BY P. J. CLAYS

(See *Brussels Studio-Talk*)





PORTRAIT

BY LEOPOLD VON KALCKREUTH

the various ideals which latterly have come to be admired and displaced in rather rapid succession. Kalckreuth's best efforts, being already in possession of the galleries at Dresden, Weimar, Munich, and elsewhere, were of course not to be seen in this collection.

Naturally the paintings, done during a space of ten years, at a time of life when one's artistic codex has not yet been firmly established, were unequal. For the rest, the interiors and portraits are undoubtedly the best things Kalckreuth has painted, and among them are found some truly admirable pictures. His models are to a very great extent his children. It is perhaps not difficult for him to produce striking likenesses of the faces he knows so well. But he does far more than that. He has a wonderful capacity for making a picture out of a portrait, and he arranges his subject so as to obtain a beautiful harmony of

colours with it. His portraits of children are especially welcome by reason of the fact that their presentment of the charm of babyhood has not the least trace either of affectation or of the "pretty-pretty."

H. W. S.

CHRISTIANIA. — A sign of how the interest in artistic books is expanding itself over the earth is found in the fact that the people of Christiania have got up a society for "promoting art and taste in Norwegian books." The society intends to hold meetings and publish books for its members. The first book will be an edition of an old Norwegian folk-song, "The Draumkvaæ," under the direction of Gerhard Munthe, one of the most prominent Norwegian painters. THE STUDIO has given an account of his work in a previous issue.

The president of the society is Dr. Hans Reusch, of Christiania.

B RUSSELS.—Several important works, lately acquired by the Government, have been placed in the Musée Moderne. They consist of the late Alfred Verwée's celebrated painting, *L'Embouchure de l'Escaut*; a large pastel by Fernand Khnopff, entitled *Memories*, representing girls playing tennis; a little picture by Joseph Stevens, *à la Forge*, and a lovely thing by Alfred Stevens—*Fleurs d'Automne*, the gift of M. Ch. Cardon.

The Government has also purchased three judiciously-chosen pictures by the deceased landscapist, Th. Baron, from among his works recently exhibited in the two galleries of the Cercle Artistique. They worthily represent the artist's strong and earnest manner.

Studio-Talk

This remarkable exhibition was the last of a long series, displayed from week to week at the Cercle. Among the best things to be seen there were the studies by the architect, Van Ysendyck, for the restoration of the Église du Sablon, in Brussels; the decorative sketches by Professor Stallaert (of whom M. Vautier has painted a life-like portrait); the numerous and varied landscapes of MM. Blicck, Matthieu, Gilsoul, Wytzman and Kegeljean; the portraits by MM. Vanaise and Gouweloos; the sculptures by MM. Dillens and De Tombay; the drawings by J. B. Meunier, the engraver; and a new work by G. M. Stevens—*Filles de Rois*—quaint and uncommon in colouring; also several portraits and landscapes from the same hand, seen recently at M. Stevens's exhibition at the Maison d'Art.

The sudden death of the well-known Brussels landscapist, F. Binjé, has been a sad blow to his fellow artists, with whom he was very popular. After his first amateur efforts, M. Binjé soon took a prominent place among our water-colourists, side by side with his friends Stacquet and Uytterschaut. A few years since he began to paint in oils, with marked success. His work is distinguished by delicacy of sentiment and bold colouring.

On page 123. is reproduced a very beautiful picture by P. J. Clays, who died recently, at the age of 83, and whose fame as a painter of calm water and quaint boats is known to everybody who loves art.

A monument is to be erected in memory of the animal-painter, Alf. Verwée. It will be executed by the sculptor Ch. Vanderstappen, Director of the Brussels Academy of Fine Arts. The memorial will be composed of white stone and Scotch granite.
F. K.

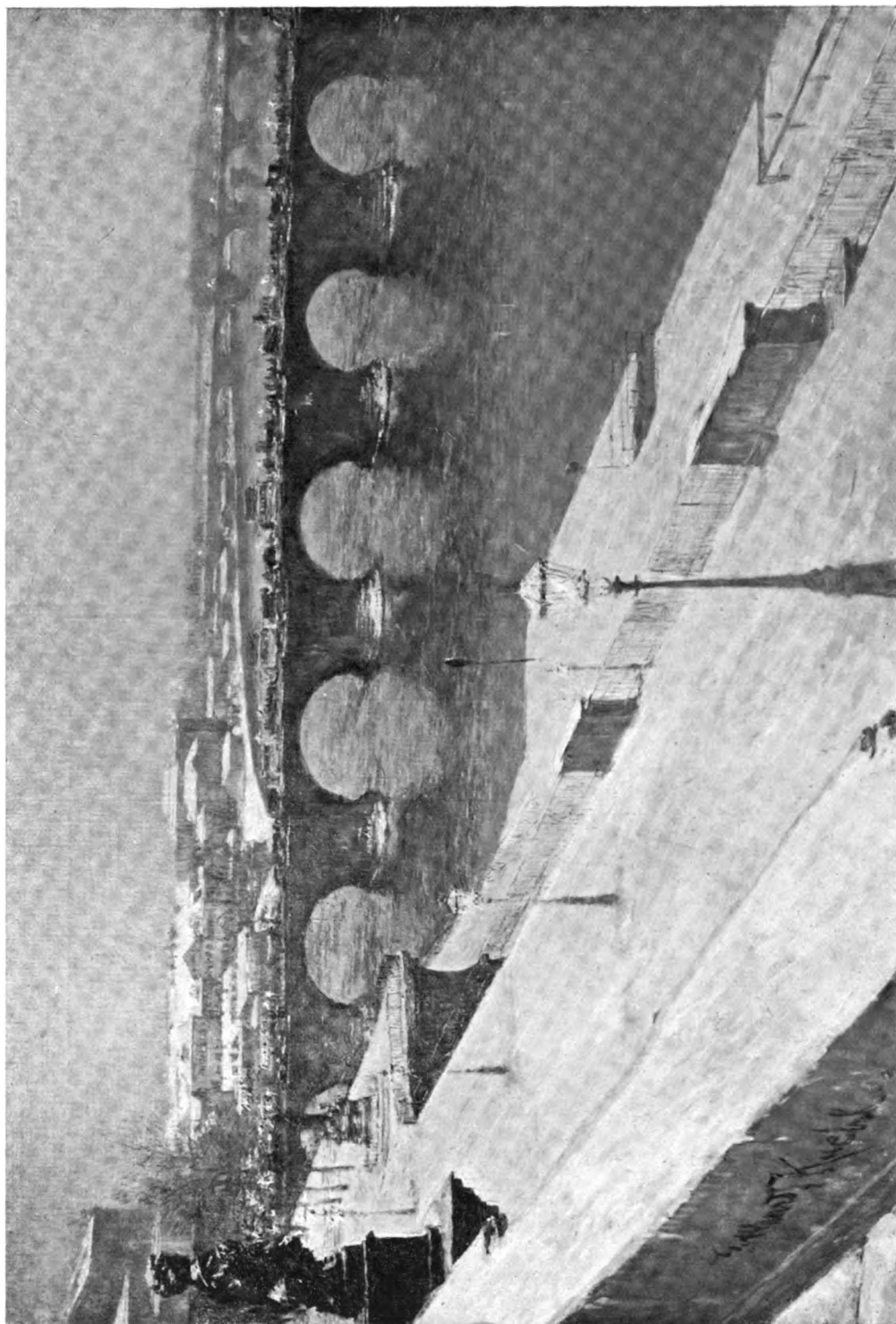
LEIPSIC.—A Spring exhibition at the Art Union, arranged by Ernst Arnold of Dresden, attempted to make known to the public the net results, so to speak, of all that has been achieved in German painting since the recent revival. Sometimes preceding generally following French vicissitudes, German art has within the past fifteen years or so jumped from one "ism" to another, and at the exhibition in question an attempt was made to gather together the best specimens of the "naturalistic," of the "plein-air," of the "neo-idealistic," of all the other periods through which we have been lately rushed. This retrospective collection, had it been completely successful, would have been most interesting and



COMING HOME THROUGH THE FIELDS

(See Leipsic Studio-Talk)

BY KARL BANTZER



“DRESDEN IN WINTER.” FROM
A PAINTING BY GOTTHARD KUEHL

Studio-Talk

instructive, but unfortunately it by no means achieved its object. What it did do was to present a very good picture of the work produced at Dresden within recent times. All the leading Dresden artists, Bantzer, Baum, Bendrat, Fiedler, O. Fischer, Kuehl, Offermann, F. Rentsch, W. Ritter, Sterl, Stremel, and Zwintscher, were well represented.

Bantzer's most important work, *Communion in a Hessian Church*, has recently found a lasting home in the National Gallery at Berlin; he also has an historical picture in the famous Dresden Gallery. Recently he has turned his attention more to landscape work, and at our exhibition were four splendid specimens, of which a twilight scene bears off the palm. Kuehl is also represented in several public galleries. He played an important part in Munich (where he received the title of Professor) before he was called to the Dresden Academy in 1893. His appointment is said to have been made with the express understanding that he was to preside over and raise the Dresden Salons to a position

equal to those of Munich, and the two exhibitions of 1897 and 1899 have certainly secured him much fame.

Professor Kuehl is a native of Lübeck, one of the picturesque old Hanse towns, and he has perhaps been more successful with Lübeck interiors than with anything else. Since he has been in Dresden he has devoted much attention to hunting up picturesque bits here. His painting of the old bridge over the Elbe, done in twilight with the street lamps lit, as he sees it during winter afternoons from the window of his studio, is a very effective and good picture. He has repeated it with slight variations several times, and the best copy was bought by the Dresden Gallery.

H. W. S.

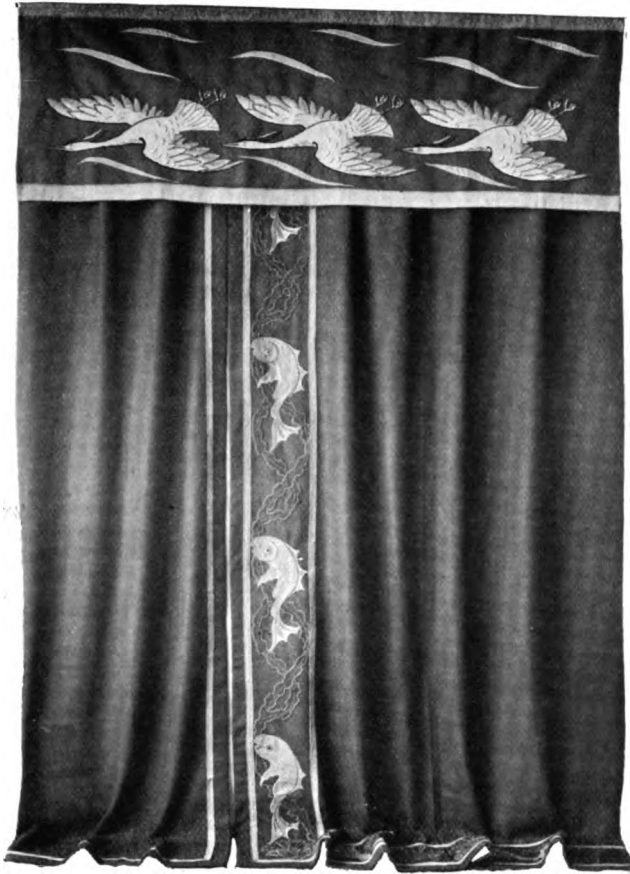
STOCKHOLM.—The Swedish artist who has done most in the way of developing industry into a fine art in Sweden is Mr. A. Wallander. Strange to say, Mr. Wallander merely by chance found this rich field for his abilities. He had up to this date entirely



TABLE IN OAK

DESIGNED BY A WALLANDER

Studio-Talk



DOOR HANGING IN
CLOTH APPLIQUÉ WORK

DESIGNED BY A. WALLANDER

devoted his time to the naturalistic art of the day, but after his first exhibition of ceramic works the director of the largest ceramic manufactories of Sweden, Rörstrand, near Stockholm, made him their artistic adviser. After four years a wonderful development of the artistic work of this manufactory is evident.

Not satisfied with this single line of art industry, howsoever attached he was to it, Mr. Wallander soon began to make use of his ideas also for tapestry, and later on for furniture, adapting in many cases his favourite motives, the familiar northern birds and foliage, and flowers.

S. F.

HAMBURG.—For some months past the modern pottery-ware from the workshops of Hermann Mutz of Altona has been exciting no little sensation among amateurs and connoisseurs, on account of its coloured glazing, which surpasses anything of the kind hitherto produced in Germany. Meanwhile Herr Mutz, aided by his son, Herr Richard Mutz, has carried his experiments forward in various directions with the happiest results. His latest productions reveal great ingenuity of form, added to extreme richness of colouring. They are designed with full regard to their utilitarian purpose, and the various shades of colour are obtained by means of delicate glazing. Quite novel are the little clay vessels, which are intended to replace the old glass finger-bowls for the dinner-table. This is a distinct improvement, for the clay bowls with their bright polychrome hues both inside and out are very decorative, and, when filled with water, have a charming effect. We give reproductions of some of this new ware.

The special merit of these productions lies in this: they are the direct outcome of a genuine handicraft, and have been evolved as the result of long years of practice. They are admirably designed for the purpose for which they are intended, and their material has in no way been distorted from its legitimate use.

The directors of the Musée des Arts-Décoratifs



POTTERY-WARE FINGER-BOWLS

BY HERMANN AND
RICHARD MUTZ



FINGER-BOWLS

BY HERMANN AND RICHARD MUTZ

in Paris have lately purchased specimens of the Mutz pottery, as being genuine examples of Hamburg applied art, and the authorities at the Hamburg Kunstgewerbe Museum have done the same.

W. S.

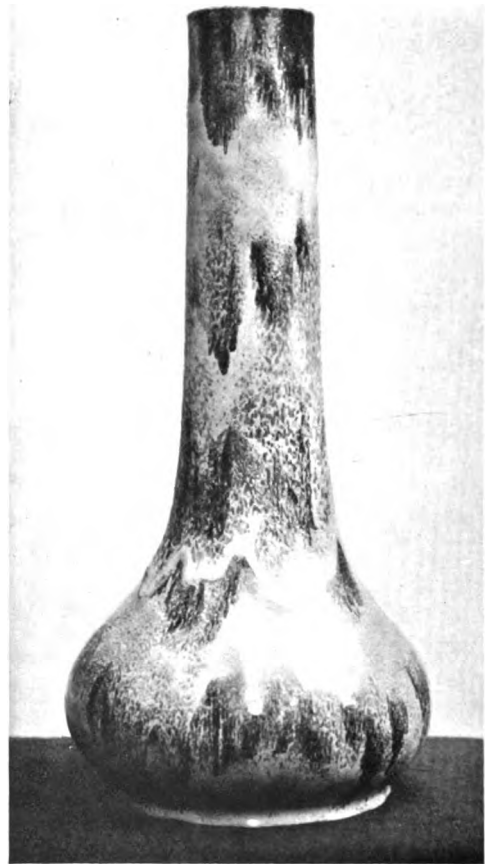
MELBOURNE. — The First Annual Exhibition of the Yarra Sculptors' Society was opened on the 29th December, 1899. The Society is entering its second year, and promises to be a very hardy one. The chief object claimed by its members is to foster the love of sculpture and create a demand for it amongst the people of Melbourne, and with this view they have provided students with facilities for the study of modelling, &c., by the formation of classes for the study of sculpture in all its branches.

So far in Melbourne there has been a lack of interest in the plastic arts, and the founders of the Society hope, by the gathering together of all the work by the leading sculptors of Victoria, to create in the public the desire to decorate their buildings and ornament their recreation grounds with works by the various Australian sculptors.

Thirty-one of the 139 exhibits were sculpture, and foremost among them in executive power and in the interest of its psychological aspect was Mr. C. Douglas Richardson's *Genius and the World*, designed for reproduction in marble. Genius is represented by a young man in the first strength of youth and high aspirations who, seeing his goal, strives to free himself from the enslaving

influence of the World. This is personified by the beautiful supple form of a woman, whose outward charm exemplifies Virgil's teaching in the "Purgatorio" concerning love, "Yet if the wax be good, it follows not the impression must." Vile and vampire-like, she clings with a tenacity which would drag Genius down to her own level, were it not for the supreme force that enables its possessor to free himself. The

interpretation of Mr. Richardson's idea must have presented great difficulties. These have been vanquished by a thorough anatomical knowledge



POTTERY-WARE

BY HERMANN AND
RICHARD MUTZ

Studio-Talk



CENTRE FIGURE OF GROUP
"ART AND LITERATURE"

BY W. SCURRY

of the human form, long and earnest study, and by that strong embodiment of his conception in the artist's mind, which is the mysterious and life-giving element in all works of art. Mr. Douglas Richardson also showed a good portrait of Sir Thomas Elder. There was a fine suggestion of force in his figure of a man called *Sketch for a statue*, "*Australia unsheathing the Sword*," while his *Basking*, a small bronze figure of a boy basking in the sun, lying on his back, with his arms clasped above his head, is admirable in the realism and delicacy of its modelling and the accuracy of the anatomy. Mr. Richardson's bas-relief, *A Pastoral*, the figure of a graceful shepherd resting on a branch of a tree and playing on a pipe, with his sheep at his feet and wandering over the hillside, was delightful in its poetic treatment; he also showed two other reliefs, the original sketch designed for the pediment of the "Age" Office, a group of three figures

representing *Literature*, and a design for the *King's Musketeer*.

Mr. C. Web-Gilbert exhibited two heads in marble, a good portrait of *Macpherson Robertson, Esq.*, together with the portrait of *A Lady*, and a clever and characteristic head in terra-cotta, called a *Type of an Australian Girl*, a very fair type, too, with a bright and self-confident expression, and a glance suggesting quick, but rather superficial power of observation. The *Bacchanalian Head*, by the same artist, is also a clever and expressive study.

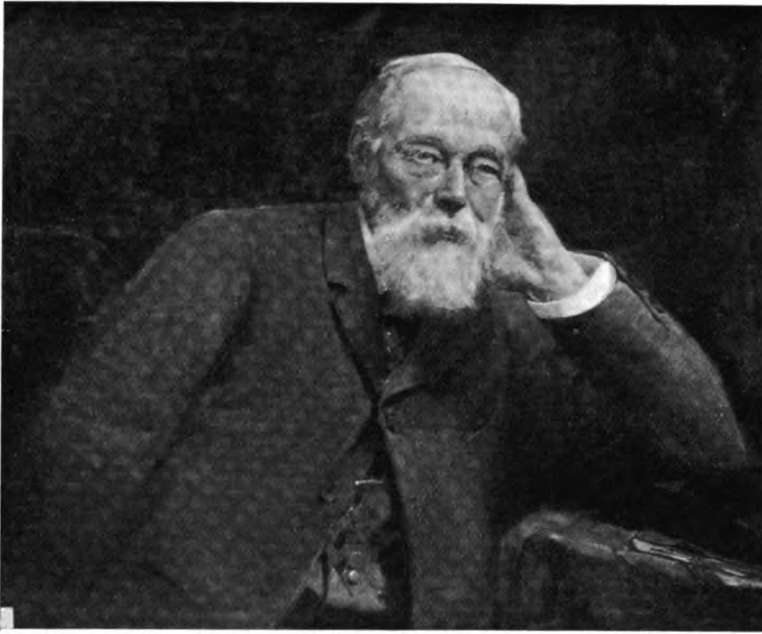
John Bull, Junr., was the head of a boy, a clever study, modelled with good observation and evident



"GENIUS AND THE WORLD"

BY C. DOUGLAS RICHARDSON

Studio-Talk



A MAN IN GREY

BY F. BROWNELL, R.C.A.

sympathy for her subject, by Miss F. E. Ward. The youthfulness of the model, and something direct, and even pugnacious, in the expression, have been happily caught, and give a living charm to the work. *Cenone*, by the same artist, was a clever and graceful work.

The Book of Fate, the statue of a girl, bending over a book on her knee, turning over the leaves with irresponsible hands, by Miss Margaret Baskerville, was a graceful study. The face and head were intellectual, the expression full of thought, and the whole conception gave evidence of careful and sincere study. Miss Baskerville also showed a bas-relief, *The Mermaid's Song*.

Mr. C. Vardrop was represented by a very good portrait bust of the *Rev. A. C. Wade*. Mr. W. Scurry was represented by the centre figure of a group, *Art and Literature*, designed for the front of the Bendigo Art Gallery, while works of merit were contributed by other members of the Society.

Some especially good wood carving was exhibited by Mr. Louis J. Godfrey, and

it proved what can be accomplished by one who is master of his tools and the possessor of a wonderful amount of patience. Another good example of carving was the work of Mr. H. F. Dunne, two panels carved in walnut for a cabinet. M. B.

CANADA. — Canada's present interest in affairs in South Africa somewhat eclipsed the interest in the Twenty-first Annual Exhibition of the Royal Canadian Academy, held this year at Ottawa, and the attendance was small. Of the sixty-six Academicians and Associates

only thirty-two were represented, the total contributions being a little over half those of last year. There was little evidence that any very special effort had been put forth by the artists themselves to make the display in any way remarkable. One may, however, make favourable mention of the



THE SINGING LESSON

BY F. E. CHALLENGER

Studio-Talk



"THE BLACK SCHOONER"

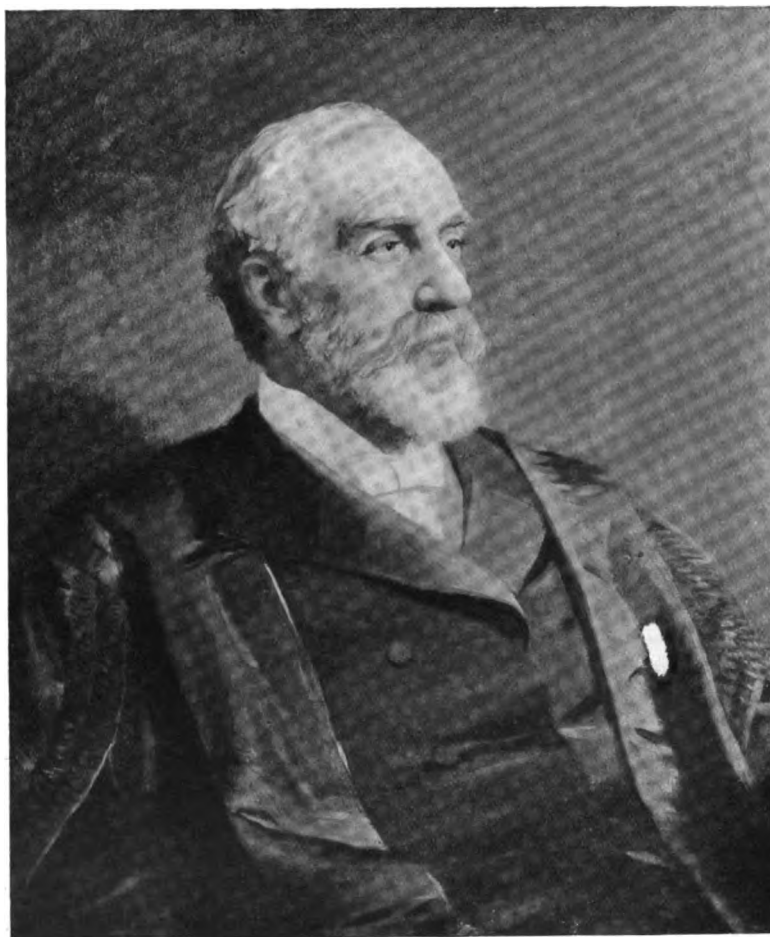
FROM A WATER-COLOUR BY W. BRYMNER

purples, blues and greens in the background, are reflected in the water. C. E. Moss's old men, in which he excels, were carefully modelled with minute attention to details in the furrows and seams of the weather-beaten faces. *An Auld Licht* and *The Fisherman* were realistic impressions of old age.

The figure - subjects by Miss Muntz were conspicuous features of the Exhibition. In *Eventide*, two typical Dutch figures are represented on a canal path. No importance is attached to the background,

following works: A full-length portrait of *Chief Justice Teck*, by the President, Robert Harris; a portrait, also full-length, of *Sir George Kirkpatrick, K.C.M.G.*, by A. Dickson Patterson, R.C.A.; a faithful likeness of *H. Rand, D.C.L.*, by J. W. L. Forster, A.R.C.A.; *A Man in Grey*, by F. Brownell, R.C.A.; E. Wyly Grier's full-length portrait of *E. F. B. Johnston, Q.C.*, with its truthful rendering of character; and several excellent portrait busts by E. Dyonnet, A.R.C.A. All these deserve a hearty word of commendation.

A decorative panel by G. A. Reid, R.C.A., showed a nude figure, low in tone, standing on the edge of a stream and playing a flute. A tall tree served as a support to the figure and gave strength to the composition. Masses of brilliant clouds in the distance, and rich tones of



PORTRAIT OF T. H. RAND, ESQ.

BY J. W. L. FORSTER

Reviews

beyond indicating the varied reflections from the opposite bank. A landscape by Maurice Cullen, A.R.C.A., bathed in the thin sunlight of early autumn, and an *Early Moonrise* by W. Brymner, R.C.A., were other pleasing contributions. The landscapes of Homer Watson, R.C.A., mostly woodland scenes, were distinctively Canadian in theme; *The Black Schooner*, by W. Brymner, R.C.A., was a beautiful bit of colour; and F. S. Challener's *Singing Lesson* contained much good painting.

J. G.

TOKIO.—The Spring Exhibition of the Nippon Bijutsuin, the Japan Institute of Fine Arts, has had a fair measure of success. Among the pictures there are two by Mr. G. F. Curtis, an American, presumably a pupil of M. Beisen Kubota. They are entitled *Spring Sea* and *Winter Morning*, and they are attractive for two reasons: partly because the artist is a foreigner, and partly because he works admirably for a foreigner. There are also some good pictures by Messrs. Gyokudo Kawai, Taikwan Yokoyama, Shunso Hishida, Kogyo Terasaki, Toshikata Midzuno, Tomone Kobori, Gekko Ogata, and Kwanzan Shimomura, all of whom take their subjects from Japanese ballads, and try to express concretely the meaning implied in each song.

The Hakubakwai—a society of Japanese artists who paint in European methods—recently held its annual exhibition at Uyeno, and much interest was excited by Mr. Shinya Watanabe's *Fisherman's Wife*, and by other paintings of a realistic tendency. Mention must also be made of Shukei Naganuma's bronze statue of Prince Tadamasa Mori, former lord of Nagato. It is a life-sized statue, and it represents the great man on horseback, dressed in his *jinbaori* (a military cloak without sleeves) and his *jingasa* (or military hat).

I. S.

REVIEWS.

The History of Gothic Art in England. By E. S. PRIOR, M.A. (London: Bell & Sons.) Price £1 11s. 6d.—This history of Gothic art is a most valuable addition to Architectural literature. Mr. Prior undertakes to prove that our English art was a monastic development of our own traditions, whereas the French style was secular. While acknowledging many important interchanges of ideas, as at Canterbury and Rouen, Laon and Westminster, he sums up by saying:—

"The two countries were as sisters, succeeding

as coheiresses of the same estate, but taking no wealth one from the other."

In the admirable chapter on the Church Plan the divergence of the English and French Gothic is clearly illustrated by comparison of the typical plans of old St. Paul's and Notre Dame.

Mr. Prior's view of the vexed question of the origin of the pointed arch is, that it was English and based on a structural expediency arising from the transitional style.

Mr. Prior accepts the usual divisions of Gothic architecture and further defines the 13th Century as "sculptural," the 14th as "romantically decorative," the 15th as "vigorously architectural," and his arguments and illustrations bear out these definitions. He points out that the development and over-lapping of these styles was due to religious causes and local conditions. For instance, while the Benedictines were still building their romanesque nave at Peterborough, St. Hugh began his great work at Lincoln, and before the "decorated" Choir of Selby was finished, the Gloucester mason had, in 1337, achieved the purest Perpendicular.

The summit of Gothic Art was reached in the Angel Choir at Lincoln, a town so situated as to be geographically the meeting point of all the local styles of our English work, which Mr. Prior takes immense pains to define.

The various reasons given for the decline of Gothic Art are of unusual interest—the decay of monastic influence, the rise of individualism with the increased prosperity of the country, and, finally, in 1348, the Black Death—all tending to lower the high standard reached in 1300.

It is impossible in the short space at our disposal to follow Mr. Prior through his varied, if somewhat complex, arguments on the growth of the English styles. His book is not easily read or digested, and requires a familiarity with our architecture which is too often wanting. But the numerous drawings by Mr. Horsley will help the reader in his task; many of these are excellent, but some have evidently suffered in reproduction. It is difficult to imagine that the drawings of the screen at Christ Church, Hants, or the door-way of the Chapter House at Wells are by the same hand as the view of the Chapter House at York.

It seems a pity that Mr. Prior stops short at the year 1400; there is much work after that date, which would not only make an interesting volume, but would bring the History of Architecture up to Mr. Blomfield's volumes on the Renaissance.

Taken as a whole, the book is a fine and scholarly performance, and it is to be hoped

Reviews

that Mr. Prior's exposure of the many so-called "Restorations" will awaken those who read his work to the necessity of a strong stand against the wanton destruction of our national monuments.

ALFRED LICHTWARK'S *Palastfenster und Flügelthür*. (Berlin: Bruno and Paul Cassirer.) Price 3 marks.—Professor Alfred Lichtwark, Director of the Public Gallery of the Kunsthalle at Hamburg, has been actively engaged for years past in attempting to awaken and spread a feeling for real art, especially among the middle classes. His numerous writings have made his name—and, what is still better, his views—popular. The present *brochure* deals with two architectural details which have tended to spoil many of our modern German buildings. The author attacks the radical error of constructing monumental façades and putting in elaborate windows, which, adapted as they might be to the palatial style of Italy, are quite out of place in the middle-class house of to-day, and this without any regard for the actual requirements of the building. He also condemns the craze for having too many doors in our living-rooms, there being no necessity that they shall all communicate the one with the other. In an unpretentious house, he argues, all this is superfluous, and the doors destroy the unity of the wall-spaces. Professor Lichtwark aptly points to the typical English private house, in which modern needs have not been subordinated to an old-fashioned sentiment. He also draws attention to the excellence of the older middle-class houses in Germany, a style of building which, owing to the senseless mania for destruction, is steadily disappearing. All who are interested in the question of the construction of middle-class houses will read this well-written volume with pleasure and profit.

The Art and Craft of Garden-Making. By THOS. H. MAWSON. (London: B. T. Batsford and G. Newnes & Co.) Since the appearance of *The Formal Garden*, by Reginald Blomfield, we have seen no work on the fascinating subject of artistic gardens to be compared in interest with the one under review. There are numerous excellent books that treat of the varieties of trees and shrubs and the growth of flowering plants, but they fail to dwell, as a rule, upon the selection of sites for, and the arrangements of gardens, upon the details of well designed fences, gates, summer-houses, trellis-work, conservatories, sundials and garden furniture generally. These apparently secondary subjects are of immense importance, and their careful consideration is absolutely necessary in the planning of a beautiful garden.

Mr. Mawson has approached his subject with considerable knowledge of the elements of success in garden-planning, and with excellent judgment in the selection of well-designed details. The architect and the would-be owner of a really satisfactory garden cannot do better than consult his treatise, for it is full of suggestions, some of which will undoubtedly be found useful.

Art in Needlework. By LEWIS F. DAY. (London: B. T. Batsford.) Books upon the embroiderer's craft are numerous. The subject has been dealt with from every point of view, and with so many means of instruction available for the worker, the present age should be more notable for its advancement in the art than we fear it can actually lay claim to be. But, given the desire to do good work, and the time in which to do it, we know of no volume upon the subject that could be of more practical aid to the worker than this excellent handbook by Mr. Day. The numerous illustrations are of especial value, as they are produced upon such a scale that the style and character of every stitch is clearly shown. With such representations as models, letterpress becomes almost a superfluity; and yet Mr. Day's interesting details will be found instructive.

Nos Humoristes. By ADOLPHE BRISSON. (Paris: Société d'Édition Artistique.) Price 12 francs. Admirers of the drawings of Caran D'Ache, J. I. Forain, Hermann-Paul, Léandre Robida, Steinlen, and Willette, will find much to interest and amuse them in the collection which M. Brisson has brought together and upon which he discourses so brightly and entertainingly.

Heraldry in Relation to Scottish History and Art. By Sir JAMES BALFOUR PAUL. (Edinburgh: David Douglas.) Price 10s 6d. net. This work consists of a series of six lectures delivered by the author in 1898, and is illustrated by a large number of drawings. It is a very readable book, and contains much valuable information and many important suggestions to the artist and craftsman.

Especially interesting are the chapters devoted to "The Art of Heraldry" and to "The Artistic Application of Heraldry." In these days, when crests and coats-of-arms are so largely used, it is necessary that the designer should acquaint himself with the many pitfalls into which he may readily stumble, so that his work may be free from the errors which are so commonly to be found in armorial designs executed in the last century and in the early part of the present one. To this end these lectures may be perused with much profit and advantage.

Awards in "The Studio" Prize Competitions

AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

DESIGN FOR
A CATALOGUE COVER.

(A XLIX.)

THE FIRST PRIZE (*Three Guineas*) is awarded to *West Countryman* (Edward H. Atwell, 12, Gay Street, Bath).

THE SECOND PRIZE (*Two Guineas*) to *Malvolio* (Olive Allen, The North Hall, Launceston, Cornwall).

THE THIRD PRIZE (*One Guinea*) to *Ships* (C. Howship, 30, Sebert Road, Forest Gate, E.).

Honourable mention is given to *Pan* (Fred H. Ball), and *Scott* (Lydia Scottsberg).

EMBROIDERED BOOK-COVER.

(B XLIX.)

THE FIRST PRIZE (*One Guinea*) is awarded to *The Sergeant-Major* (Walter George, Oakencrough, Limehurst, Ashton-under-Lyne).

THE SECOND PRIZE (*Half a Guinea*) to *Bel* (Isobel B. Williamson, 28, Avenue Mansions, South Hampstead, N.W.).

Honourable mention is given to *A. M. R.* (Amy Mary Rust), *Black Spear* (Marjory P. Rhodes), *Ballibhattan* (Millicent Beveridge), *Granny* (Mary E. Kenrick), *Isca* (Ethel Larcombe), *King* (Oswald E. Prest), *Leeksey* (Ernest A. Taylor), *Malvolio* (Olive Allen), and *Pussie* (Miss G. M. Simmonds).

PHOTOGRAPHS FROM NATURE.

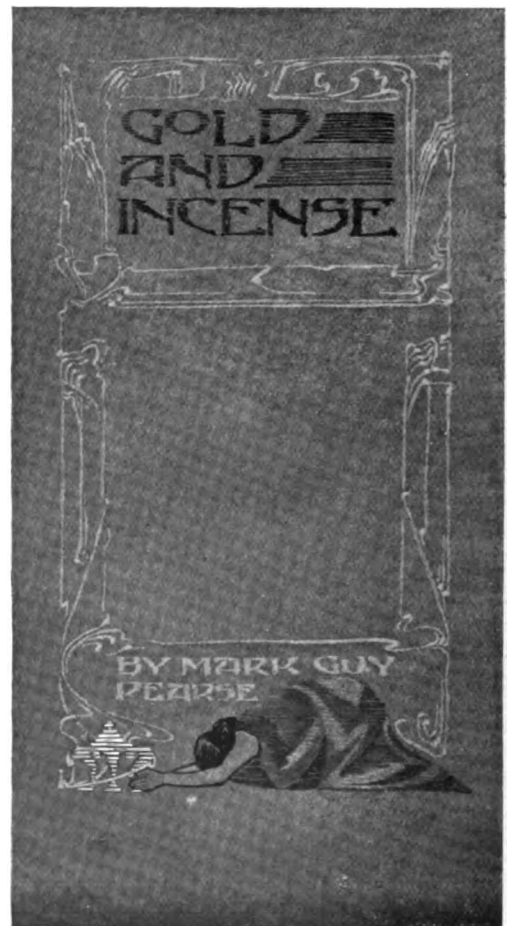
STUDY OF FISH.

(D XXXII.)

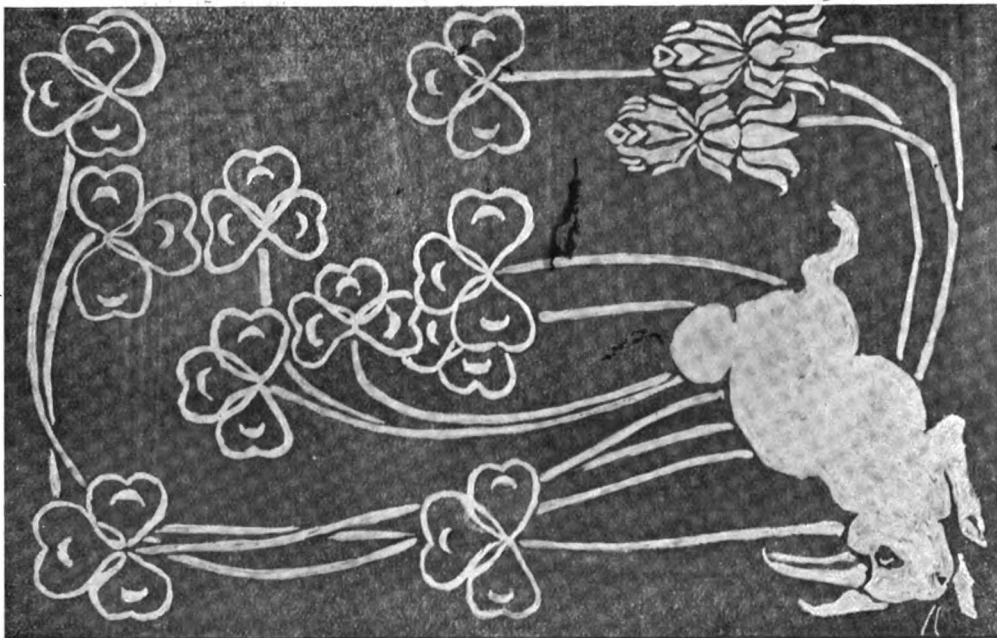
The awards in this competition are withheld, the photographs not being of sufficient merit.



FIRST PRIZE (COMP. B XLIX.)

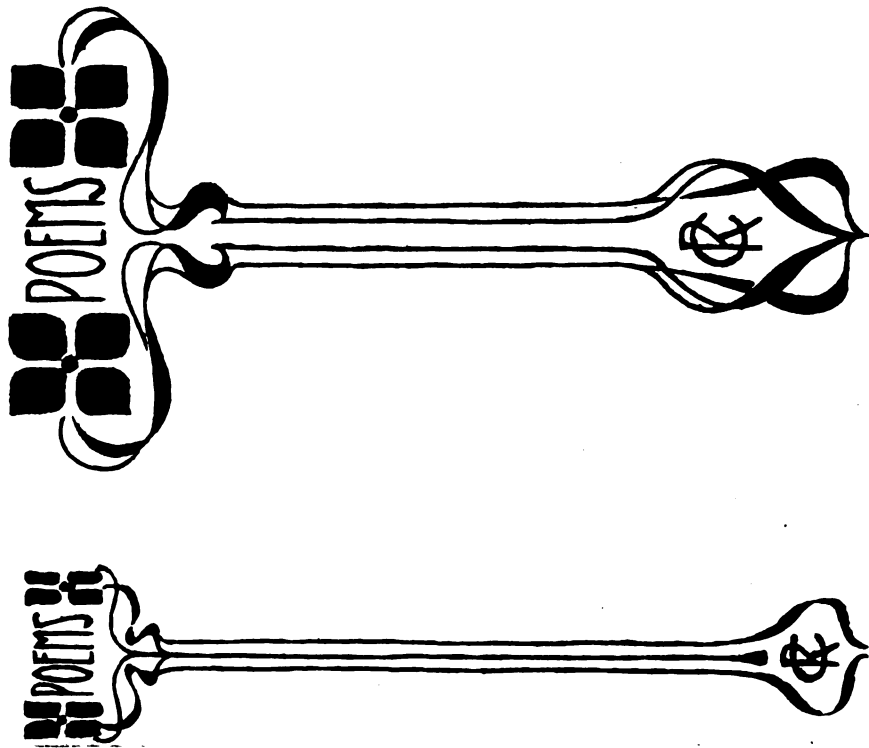


BY "THE SERGEANT-MAJOR"



SECOND PRIZE (COMP. B XLIX.)

BY "BEL."



HONOURABLE MENTION (COMP. B XLIX.)

BY "LEEKSEY"

The Lay Figure

THE LAY FIGURE. WOMEN AS ARTISTS.

"QUITE true," said the Lay Figure. "It is a subject about which a fine book might be written."

"What subject is that?" asked the Art Historian, entering the studio.

"Woman's mission as an artist," the Lay Figure replied.

"The word 'mission' reminds me of Exeter Hall," said the Art Historian, "but I suppose you mean that it is worth while to ask ourselves if there are not some provinces of art in which women ought to be more successful than men?"

"I mean that and something more," answered the Lay Figure. "To arrive at a clear and just opinion as to the position which women should occupy in the arts, it would be necessary to pass in review all the best art work produced by them since the dawn of the Renaissance; and if this were done honestly by a sympathetic and competent critic, I am inclined to think that the result would be a pleasant surprise to most people."

"Ernst Guhl, a German, tried to do what you suggest," said the Art Historian; "and his little volume, *Die Frauen in die Kunstgeschichte*, was of great service to Mrs. Ellet, an American lady, whose book on *Women Artists in all Ages and Countries* ran into a second edition in 1860."

"Mrs. Ellet did her best," the Lay Figure said, "but we want something more serious than her criticisms at second-hand, and I am sure that a thorough history of woman's work in the arts would be popular and useful. It would need plenty of illustrations, of course."

"So you wish to see one more volume added to the plague of books," remarked the Man with a Clay Pipe. "You may be right, but I should like to feel quite certain that you are so. Will you then tell me why a complete history of women-artists seems necessary to you?"

"There are several reasons," the Lay Figure answered. "To begin with, you cannot possibly understand the Renaissance in Italy unless you are well acquainted with the fine admiration that the Italians then had for women of ability. This admiration was a new kind of chivalry, and those who have not read about it usually believe that the Italian Renaissance was chiefly remarkable for its contrasts of hideous vice and transcendent genius. Most accounts of that period, or series of periods, convey this impression, the crass stupidity of which will be plain to anyone who has read with

intelligence the lives of the Italian poetesses, girl graduates, learned ladies, and women-artists. Every town of importance kept written record of its own great women, and the honours bestowed on those who were good painters attracted the attention of foreign princes. Thus Sofonisba Anguisciola, a sort of female Titian, became portrait-painter to Philip II. of Spain. One could give a good many other examples, but my point is simply this—that the great respect shown to women of talent must not be forgotten by anyone who wishes to understand Italian life and character during the Renaissance."

"And your point is a good one," said the Man with a Clay Pipe. "But, remember, it appeals to one's love of historic truth rather than to the æsthetic sense, and thus I want to know if your early women-artists were noteworthy as such."

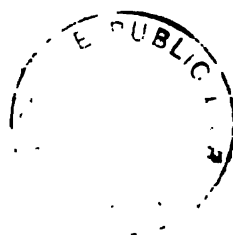
"I think they were," said the Lay Figure. "The influence that the æsthetic genius of those periods had upon women lasted from the days of Caterina Vigri, who died in 1463, to those of Elisabetta Sirani, who died in 1665; and you will find that the progress made in art by the fair was continuous between those dates. It never produced transcendently wonderful results, but it was as uniform—on a lower plane, of course—as the art progress that men made between Cimabue's time and Raphael's. Is not that a memorable fact?"

"I can't say no," said the Art Historian. "When critics sneer because the female sex has not given us rivals of the greatest Old Masters, neither we nor they gain anything. As well might they sneer because their own sex does not produce to-day such a sculptor as Phidias, or such a painter as Raphael."

"Good!" cried the poet. "There are many species of flowers in the cultivated garden of art, and the wise man is he who loves them all."

"Quite apart from that," said the Lay Figure, "it is always foolish to imply that the art of women should resemble the art of men. Each should be instinct with the charm of sex, each should be the complement of the other. But in our own time, somehow, most of the women-artists have tried their best to be masculine, while not a few of the men have turned out effeminate work. It may be useless to protest, but this kind of work is sterile, it has no future; the world soon wearies of it, and turns with joy to those men who put manhood into all their pictures or statues, and to those women whose art is charmed with their own natures."

THE LAY FIGURE.





“ILLUMINATION OF THE MAIN
ENTRANCE TO THE PARIS EXHIBITION”

FROM A WATER-COLOUR DRAWING BY

TONY GRUBHOFER

(Specially painted for “The Studio”)



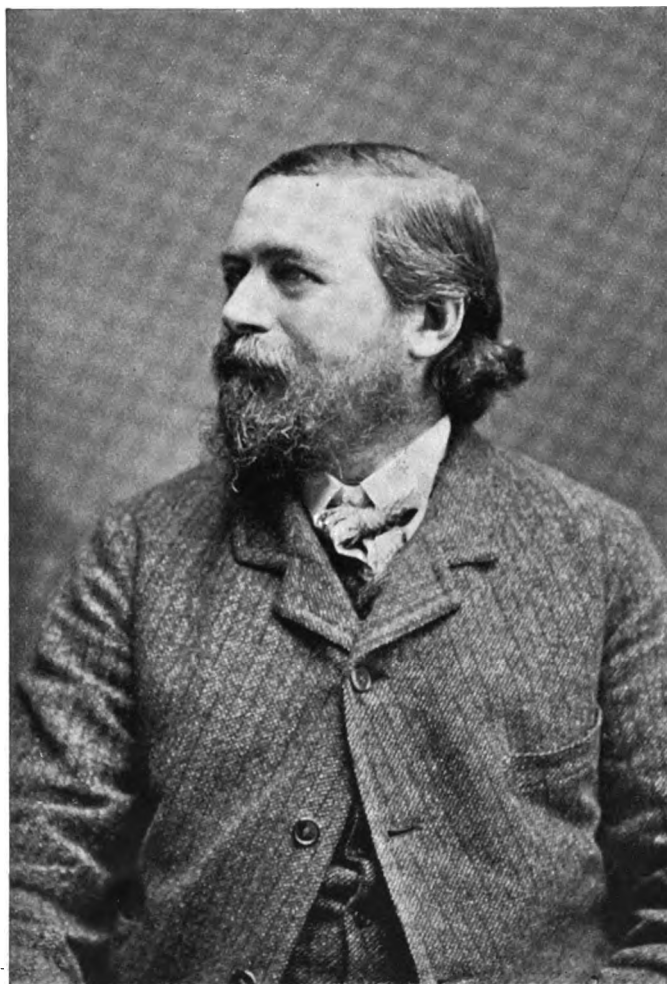
James Aumonier

JAMES AUMONIER AND HIS WORK. BY MRS. ARTHUR BELL (N. D'ANVERS).

JAMES AUMONIER, whose poetic and faithful landscape work has only of late years been appreciated at its true value, is of English parentage, though his name is French. He was born in London, and spent his childhood at Highgate and High Barnet. At the early age of fourteen he began to earn his own living in a business house, where the work he had to do was thoroughly distasteful to him. He devoted every spare moment to learning to draw, attending evening classes at the Birkbeck Institution, then known as the Mechanics' Institute, where the conditions of work were very different from what they are now, when everything is made so much easier for the student. The Art Class was held in the old lecture room. There was but one gas jet over the master's desk, and though candlesticks and snuffers were supplied gratis, each student had to bring his own candle. By the uncertain flickering light of some dozen candles placed at wide intervals, the young student worked steadily on; and having learnt all he could in the Institute he managed to obtain admission to the Art School at South Kensington, where he attended the evening classes for some years. He now, to quote his own account of the matter, "found that he could draw a bit," and to his delight, the knowledge he had so painfully acquired enabled him to get a berth in a London house as a designer for printed calicoes. "This," he adds, "was the beginning of my art-work;" and having at last got some congenial employment, he seized every chance "he could get or make of going out of doors and painting landscapes from nature." His earliest independent work was a series of drawings of the Cloisters of Westminster Abbey, and of studies in Kensington Gardens, done when the fashionable London world was still asleep, between six and eight o'clock in the morning, before the regular work at the calico factory began. Later

the energetic young student was able to take short railway journeys to such outlying districts as Croydon and Epping Forest, where he spent many happy hours of quiet work, with no teacher or inspirer but Nature herself, from whom, however, he won secrets that she reveals to none but her true worshippers.

In a letter received from Mr. Aumonier in reply to an enquiry as to his methods he says, "the strength of my water-colour at the beginning of my art career consisted of a lump of gamboge, a cake of Prussian blue, and one of crimson lake. I may," he adds, "have had a few odd bits of cakes as well, but those were my strength and my pride. I used to go into the garden when a mere child, and try to copy flowers. I had very great delight in producing what my father called a 'good fat green' by mixing the gamboge and Prussian blue together—that was my only green.



JAMES AUMONIER

FROM A PHOTOGRAPH

James Aumonier

As to the oil colours, to make my first trial at a picture, I went over to a neighbour, a coach painter, and begged a bit of white lead, black, blue, red, and chrome, and upon a bit of an old shelf that had been pulled down in making some alterations in the house I produced a picture of Barking Church after an engraving. For this 'work of art' I used a penny camel's-hair brush."

Mr. Aumonier, who, like most true artists, is extremely diffident as to his own powers, says, *apropos* of his decorative work, that it is "not worth noticing." On this point his own opinion, except as an index of character, is not worth quoting, for many of his designs are extremely beautiful. They have all been done for one firm, and consist of groups of flowers for reproduction in the old-fashioned glazed chintz. "Though of no value as art-work," says Mr. Aumonier, "making these designs gave me a certain amount of skill in arranging forms over a surface, which has no doubt helped me in my landscape work. Each tint in the designs which were for block printing had to be drawn with a definite edge, and not softened one into the other, as in many of the modern chintzes and cretonnes, which are printed from engraved copper rollers." Necessarily, therefore, the work had to be done

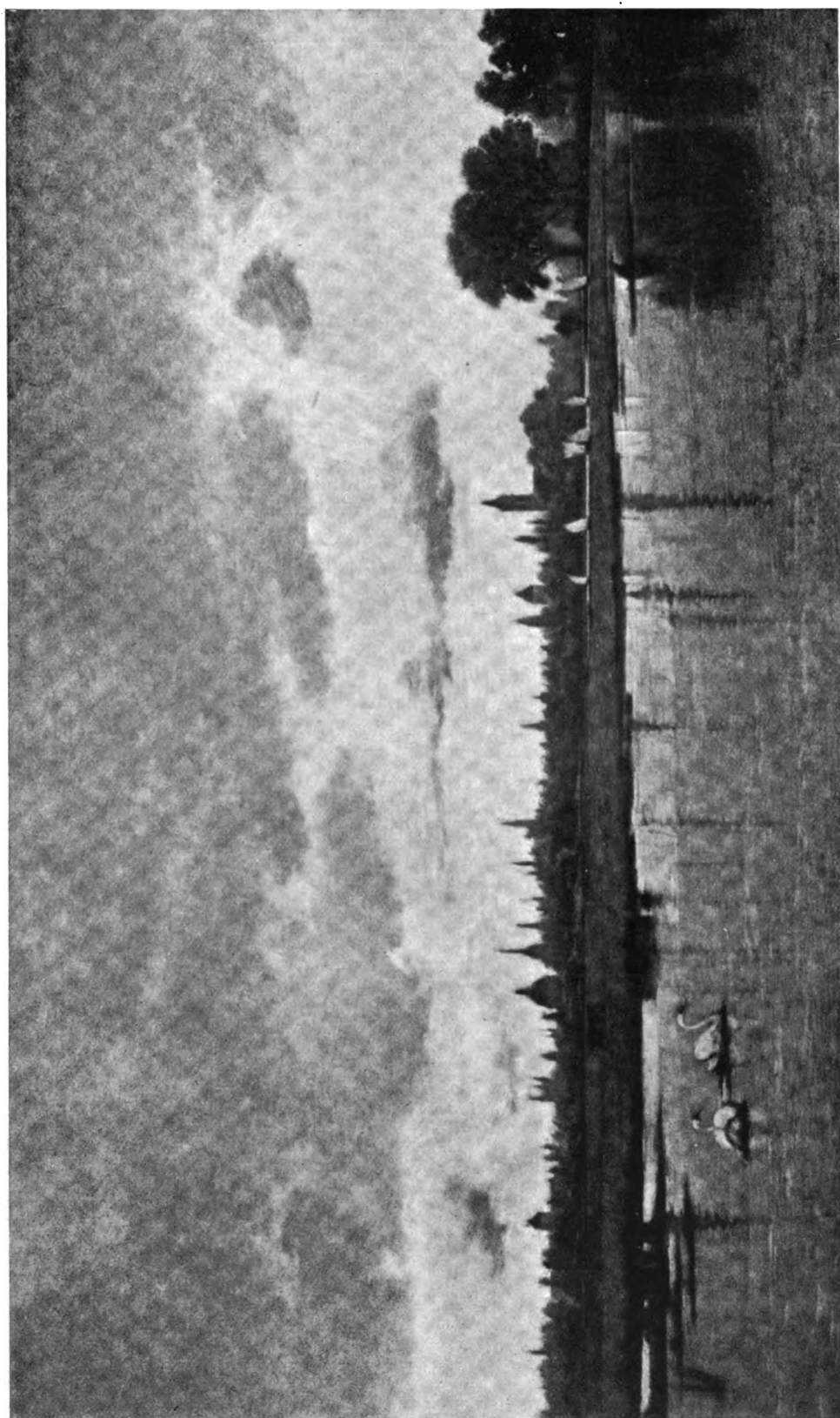
according to very rigid rules, each tint being exactly defined.

It must, indeed, have been a relief to an artist who worked all day at this kind of mechanical toil to get away into the open air, where one line melts imperceptibly into another, and there is nothing hard or monotonous. As early as 1871 Mr. Aumonier sent his first picture to the Royal Academy, where, to his delight and surprise, it was accepted and hung. It attracted, however, as was but natural, little notice, for thirty years ago such quiet unobtrusive work as that of the young exhibitor had far less chance than it would have now of being picked out, even by the most discerning critic. The same year brought the young Aumonier, for the first time, in contact with Mr. W. M. Wyllie and with Mr. Lionel Smythe, of whose kindness and encouragement he speaks in the most grateful terms. Mr. Wyllie, especially, gave him much useful advice, and, to quote again the artist's own words, "He was great with a bit of chalk and a bit of charcoal. He would say 'May I?' and then begin and chalk my picture all over. I was always grateful," adds Mr. Aumonier, "and always found my pictures improved by following his advice; and though by degrees my art-feeling has changed and I have got into a broader



"EVENING ON THE SOUTHDOWNS"

FROM A MEZZOTINT BY JAMES AUMONIER



"OXFORD." FROM AN UNFINISHED
MEZZOTINT. BY J. AUMONIER.

James Aumonier

style of work, I have always felt grateful for the kindly help I received from Mr. Wyllie."

In 1873, when Mr. Aumonier was still working as a designer for calicos, his beautiful landscape, *An English Cottage Home*, was hung on the line at the Academy, and purchased by Sir Newton Mappin for his collection at Sheffield. The position of the persevering and hard-working student was now, to a great extent, made, though it took many years for his peculiar style of painting to be fairly appreciated by the general public. In France the faithful, fresh and original treatment of landscape would probably at once have met with full recognition, but in England such delicate work is apt to escape notice; why, it is difficult to explain, unless it be the result of the unfortunate eagerness of critics to group all art workers in schools, and to leave out those whose very genius sets them apart from all other interpreters of Nature. It was well said by the author of an able monograph on the art of England, written in 1890: "Like all the really great artists in the world, Mr. Aumonier retires into the background and causes his pictures to talk for him. We do not say 'This is a landscape according to Aumonier' as we *do* say 'This is a landscape according to Vicat Cole or Leader.' We simply consider the scene, its beauty or interest,

and forget in the pleasure we gain from its contemplation the method by which it has been produced; and those of us who have painted sufficiently from Nature, or who have studied Nature sufficiently without painting to know the aspect she assumes in this English land, must recognise the sincerity and adequacy of this art. Even Cox himself does not give us a fresher, more thoroughly English rendering of English scenery, nor is De Wint more unpretending and more sincere."

Mr. Aumonier has never studied abroad, and he never left England until 1891, when he spent part of the year in Italy, chiefly in Venice and in the mountains of Venetia. "I have never," he says, "copied a picture for study. I have never made photographs instead of sketches, or worked from them. I don't believe in it. I care very little for clever technique—the individual art feeling in work is the quality that appeals most to me."

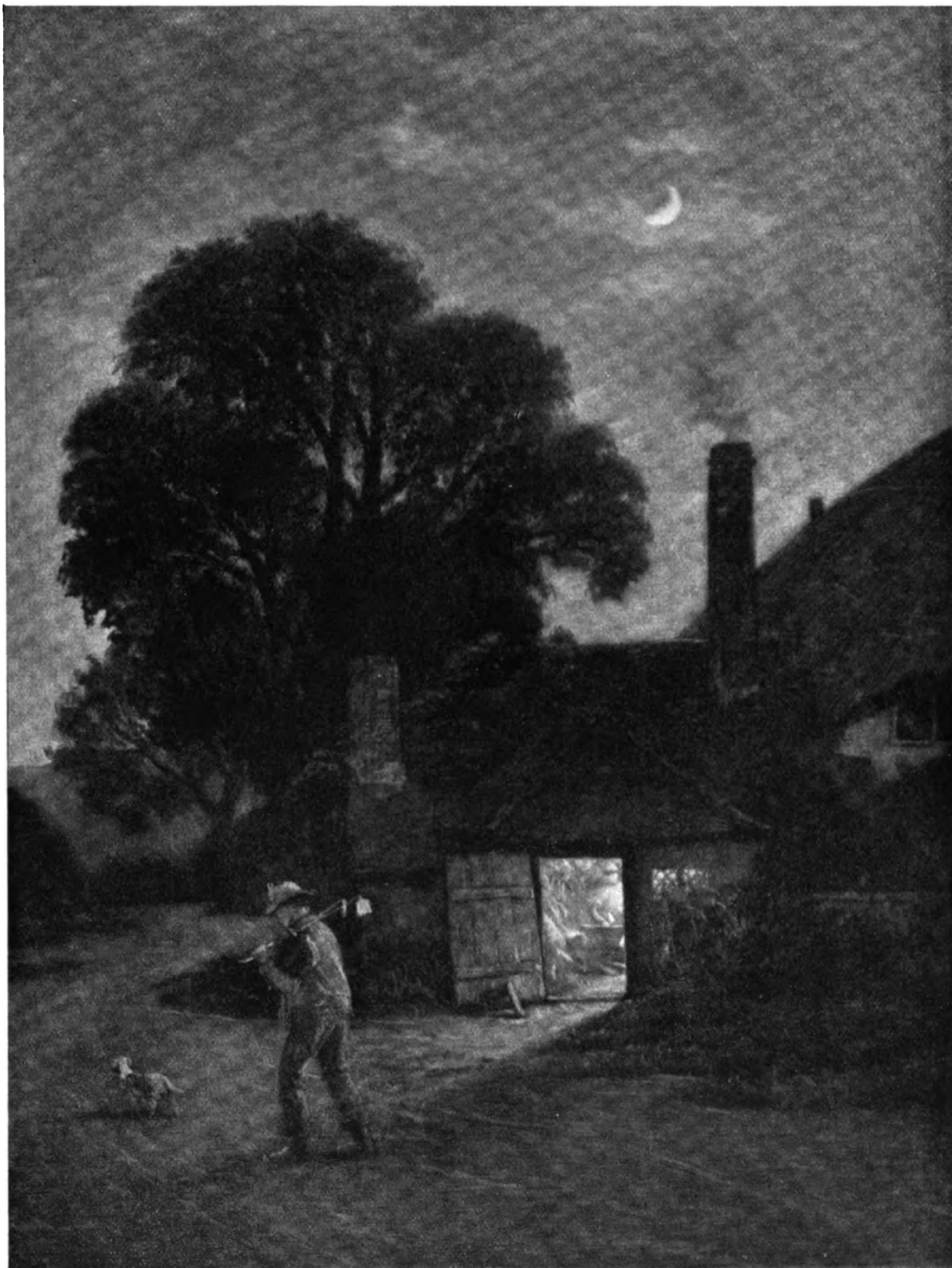
It is, indeed, just this "individual art feeling" in James Aumonier's own work which appeals so very forcibly to all who are able to appreciate his true observation and close interpretation of the quiet homely English scenes he especially delights to render. Take, for instance, his *When the Tide is out*, and the *Silver Lining of the Cloud*, exhibited at the Royal Academy in 1895, the *Old Sussex*



"A SUSSEX HAYFIELD"

(By permission of Robert Dalby, Esq.)

FROM A PAINTING BY JAMES AUMONIER



"THE VILLAGE SMITHY." FROM
A MEZZOTINT BY J. AUMONIER.

James Aumonier

Farmstead, shown at the Royal Institute in 1895; the *Old Chalk Pit*, exhibited at the same gallery in 1896; and *In the Fen Country*, at the Academy of 1898, and it will be recognised readily that few modern landscapists have excelled the delicate realism of these works, or their truth, alike in feeling, in colour, and in atmospheric effect. James Aumonier's landscapes are seen to the best advantage not so much in mixed collections, where their quiet harmony of tone is too often nullified by the works in proximity to them, as in private houses, especially when their owners have the good taste to hang them in fitting surroundings. Then they can, unhindered, speak for Nature herself to those cut off from direct communion with her, for so skilful an interpreter is their author that no trace of the translator's own personality destroys the unity and harmony of their effect.

Mr. Aumonier paints with equal skill in oil or in water-colour, and he has also achieved considerable success in pastel. He was elected in 1876 an Associate of the Royal Institute of Painters in Water-Colours; he was also one of the original members of the Institute of Painters in Oil-Colours, and was a member of the British Society of Pastellists for the three years of its existence. He received in 1889 the Gold Medal for Water-Colour and the Bronze Medal for Oil-Painting in

Paris; and he has also been the receiver of awards at Berlin, Melbourne, Manchester, and Cardiff. He has pictures in the permanent galleries of the Chantrey Bequest Collection, the Manchester, Birmingham, Leeds, Liverpool, Sheffield, and Oldham Municipal Galleries; and even the newly-formed Perth Collection of Western Australia owns a fine landscape by him.

Unfortunately much of the ethereal and delicate charm of Mr. Aumonier's landscapes evaporates during the process of reproduction, but the various renderings of his pictures given here may serve to show how free from mannerism is his work, how varied is his skill, and how needless to the true artist is any dragging in of extraneous elements to give interest and pathos to scenes instinct with the very spirit of Nature. A painting entitled *The Old Chalk Pit* is one of the artist's happiest renderings of the tender tones and shadows of a summer's evening, when the setting sun mingles its light with that of the moon, each giving to the other something of its own peculiar charm. There is no monotony in this delicate rendering of a poetic scene, the keynote of which is intense peacefulness. Though in itself not exactly an interesting subject according to the ordinary observer's classification, it is relieved from the commonplace by the wonderful skill with which



"ON THE SOUTHDOWNS"

FROM A PAINTING BY JAMES AUMONIER

James Aumonier



"SUNDAY EVENING"

FROM A PAINTING BY JAMES AUMONIER

the effects of light are translated, and appeals to the spectator in much the same way as would the actual scene. Looking through the many criticisms of the work of Mr. Aumonier in the contemporary press it is difficult not to smile at

the efforts made by the writers to say something original on the subject. All agree in remarking that this or that landscape is charming, but few are able to explain why. Perhaps the most discerning of all the art critics is the writer of the article

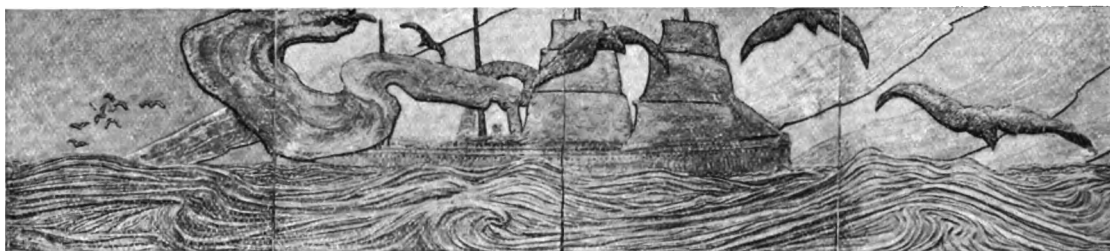


"SHEEP-WASHING"

(In the Chantrey Collection.)

FROM A PAINTING BY JAMES AUMONIER

James Aumonier



COLOURED RELIEF

BY G. E. MOIRA AND F. L. JENKINS

(See article on "*The Decorations of the Peninsular and Oriental Pavilion*")

on the "Art of England" in the *Universal Review*, who says: "Mr. Aumonier is a painter who more worthily carries on the traditions of English landscape than perhaps any other now living, though possibly he may be said to be rivalled in this respect by Mr. Thomas Collier, Mr. Hine the elder and Mr. George Fripp. He should be ranked above all these in the respect of originality, and especially in the great merit of belonging to his time, for Mr. Aumonier's work, though it possesses much of the freshness and apparent ease which were such distinguishing characteristics of old English land-

scape painters, and combines with them an almost equal care for and efficiency of composition, is nevertheless very marked by later nineteenth-century feeling, and is in no sense an echo of the motive, though it repeats the quality, of a former time." It is, perhaps, with the satisfying effects of full summer that Mr. Aumonier is most truly in touch, but he is no less successful in dealing with the quieter aspects of autumn and of winter, for like all true lovers he can suit his own mood at any time to meet the varying needs of the many-sided object of his devotion. NANCY BELL.



PENINSULAR AND ORIENTAL PAVILION (ENTRANCE FRONT)

T. E. COLLCUTT, ARCHITECT; G. E. MOIRA AND F. L. JENKINS, DECORATORS

(See article on "*The Decorations of the Peninsular and Oriental Pavilion*")

The Peninsular and Oriental Pavilion

THE DECORATIONS OF THE PENINSULAR AND ORIENTAL PAVILION AT THE PARIS EXHIBITION.

It has been for some little time evident enough that the only thing necessary for the development of a really important school of decorative practice in this country is a sufficiency of opportunities for the men who have a true instinct for the higher forms of design. There is no doubt that a large proportion of our younger artists possess great capacities for dealing with those problems of invention and arrangement that lie outside the range of purely pictorial effort, and that these capacities, if properly encouraged, would be productive of results that could fairly claim to be reckoned among the most interesting and valuable that our native art could achieve. But, hitherto, the chances open to these willing workers have been so limited that only a very few men have been able to give more than a hint of their real strength.

However, the work that these few have already done is certainly wanting neither in significance nor in solid accomplishment. It has qualities that are well calculated to appeal to all people of sound intelligence, and to satisfy all lovers of originality and freshness; while in its technical excellence it reflects the progress that all branches of the profession have made of late years in craftsmanship. There is in it a note of the right kind of modernness that respects tradition but does not merely copy the productions of other ages and other schools, a modern feeling that recognises the debt due to the past but at the same time accepts the obligations imposed by present day conditions of thought and taste. Perhaps the dominance of this feeling is to be ascribed to the fact that most of the artists who are devoting themselves to decorative effort belong to the younger generation and have a characteristically youthful disinclination to be bound too rigidly by the rules and regulations that seem to them to have unduly limited the freedom of the older men. The desire to break



PENINSULAR AND ORIENTAL PAVILION (RIVER FRONT)

T. E. COLLCUTT, ARCHITECT; G. E. MOIRA AND F. L. JENKINS, DECORATORS

The Peninsular and Oriental Pavilion



PORTION OF DOME, SHOWING POSITION OF SPANDRELS

BY G. E. MOIRA



PORTION OF DOME, SHOWING POSITION OF SPANDRELS

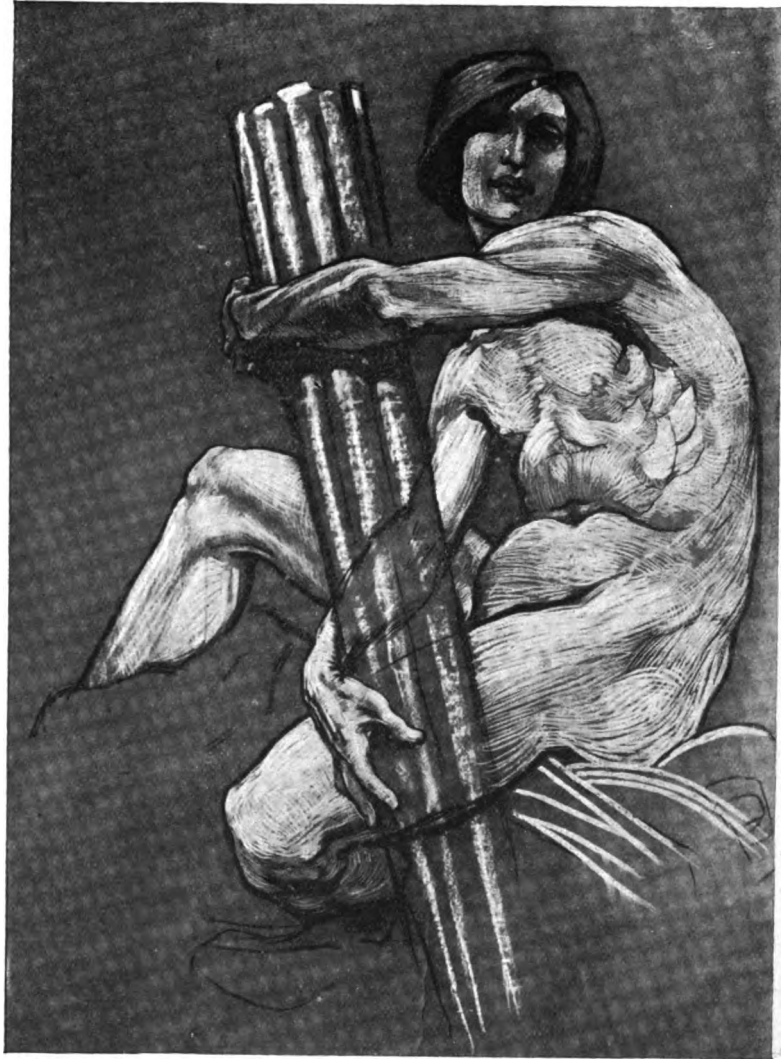
BY G. E. MOIRA

The Peninsular and Oriental Pavilion

away from the customary direction is strong upon them, and they have a sincere wish to prove that there are ways as yet untried of asserting the principles that guide artistic invention. It is this ambition that has created for us the adaptations of old technical devices that are being used now to give shape to the intentions of our own contemporaries and to satisfy the decorative instincts of the present school of designers.

Among the most sincere and ambitious of the artists whose performances are to be taken as absolutely representative of the modern feeling, a prominent place is certainly due to Mr. Gerald Moira and Mr. F. L. Jenkins. Their collaboration has been productive of much admirable work during the last few years, and all their practice has been distinguished by the highest type of intelligence in planning, and by very real skill in execution. They have chosen a way of their own in decoration, without much dependence upon accepted authorities, and have suited their methods very discreetly to the ideas they desire to express. As a consequence there is a pleasant consistence in their efforts—a personal quality that is thoroughly persuasive by its earnestness and balance, without being either extravagant or illogical. They do not seek to advertise their views by excess of assertion, but they do strive after the sort of originality that comes from thinking things out independently and setting down the results of this thought in an individual manner. By this combination of self-restraint and independence their particular style in working has been formed, a style that is well suited to the needs of the moment, and yet one that is capable of development in response to whatever demand the future may bring.

Much of the work that Mr. Moira and Mr. Jenkins have done so far has been the result of their joint labour upon the same piece of decoration. In their coloured plaster work, for instance, Mr. Jenkins has modelled the reliefs to which Mr. Moira has added the colour, and the modelling has been from the first managed in the way most suitable for the accentuation that the colour would provide. Each artist has had to adapt his methods to the requirements of the other, and to modify his processes to avoid any clashing of technicalities that was likely to interfere with the complete expression of the idea that both had evolved. Therefore it has been almost always difficult to separate the contributions of the two collaborators in the joint result. They have



CARTOON FOR "THE SUN"

BY G. B. MOIRA

The Peninsular and Oriental Pavilion

been so much merged in one another, and have been so much actuated by a common purpose, that nobody could say where one ended and the other began; and to get them apart for exact analysis of their respective capacities was practically impossible.

In the carrying out of the decorative work by which they are represented at the Paris Exhibition this dual personality has, however, been for once divided, and the individualities of the two men can be studied separately. In this case they have been responsible for the internal and external adornments of the pavilion erected in the Exhibition grounds, from the design of Mr. Colcutt, for the Peninsular and Oriental Steamship Company. Mr. Moira has painted the dome and the spandrels beneath it, and Mr. Jenkins has modelled

the frieze that runs round the exterior of the dome, the panels that fill spaces between the flat pilasters that break the face of the walls outside, and the smaller panels above the arches of the entrance porch. The exterior frieze below the dome and the small panels over the porch are finished in colour, but with these exceptions there is no mixing of methods, and no juxtaposing of the painted and modelled surfaces, so that each artist can be judged on his own merits, and the value of his contribution to the whole effect can be properly estimated.

What Mr. Moira has done in the interior of the pavilion is certainly excellent in its freedom of design and delicate vivacity of colour. He has avoided any complication of detail, and has treated his motives with a dainty simplicity that is very

attractive in its refinement and quiet elegance. At the same time he has become neither formal nor uncertain, but has handled his materials with decisive knowledge. His draughtsmanship is as strong and sure as ever, and his use of flowing line is marked with all his usual sense of correct placing. In the dome his design is notable, especially for its largeness of feeling and for the dignity with which he has arranged the figures in relation to the space available, without crowding and without emptiness. The long lines of cloud by which the groups, typifying the sun, and moon, and the winds, are tied together are judiciously managed, and fulfil their purpose very adequately, giving strength to the composition just where it is most required and helping the perspective effect.

The spandrels are less reserved in style: they are busier and more animated—more restless, perhaps. But they take their place well in the decorative scheme, and by their animation con-



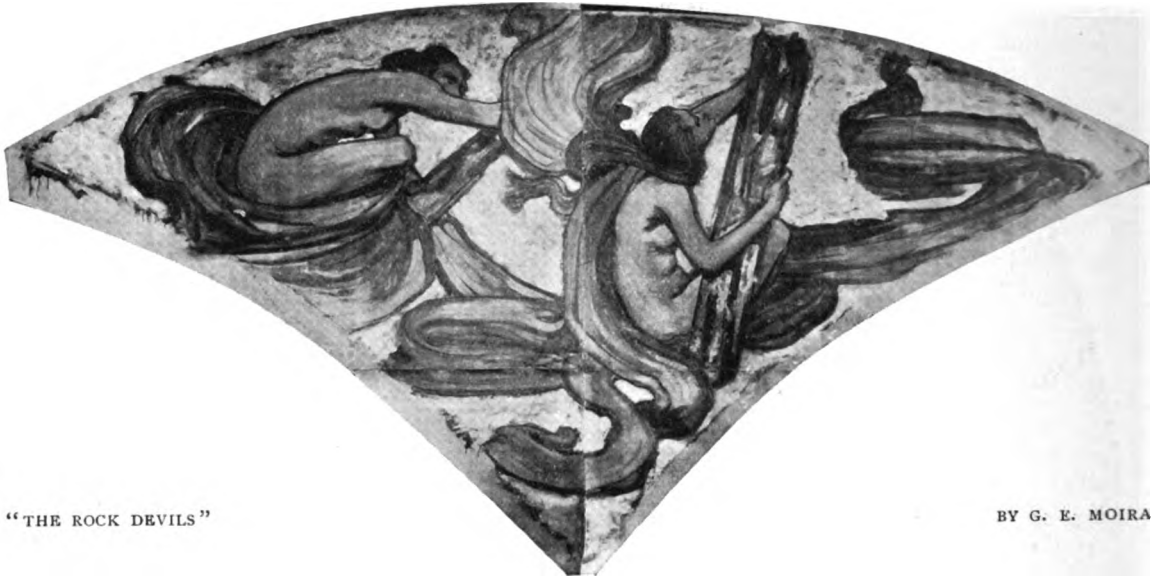
CARTOON FOR "THE MOON"

BY G. E. MOIRA



SKETCH FOR THE
DOME. BY GERALD
E. MOIRA.

The Peninsular and Oriental Pavilion



"THE ROCK DEVILS"

BY G. E. MOIRA



"THE CURRENTS"

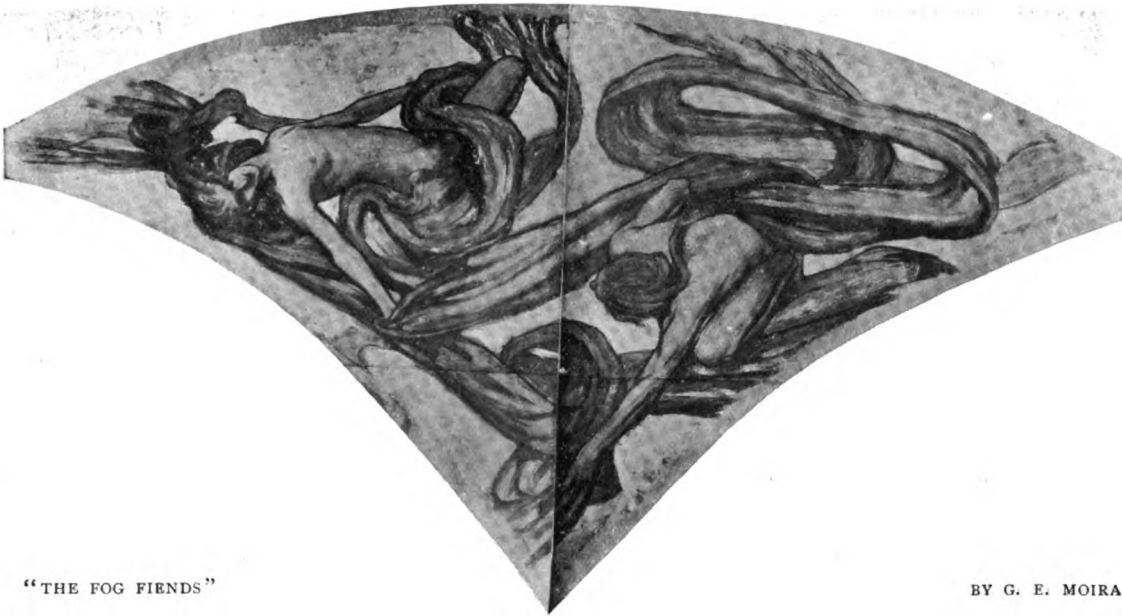
BY G. E. MOIRA

trast effectively with the severe architectural lines by which they are surrounded. In the treatment of them the artist has allowed himself more realism than in the dome. He has aimed in this instance rather at the representation of dainty feminine types than at the creation of ideal abstractions, and he has carried out his aim freshly and with a good deal of fanciful lightness. At the same time he has not become trivial, nor has he passed the border between elegance and prettiness; he has only substituted for severity of manner a gaiety of view and an easy unconvention of technical method. To compare these two phases of his practice is to realise something of his versatility and adaptability, and to

arrive at a good idea of the completeness of his control over details of expression.

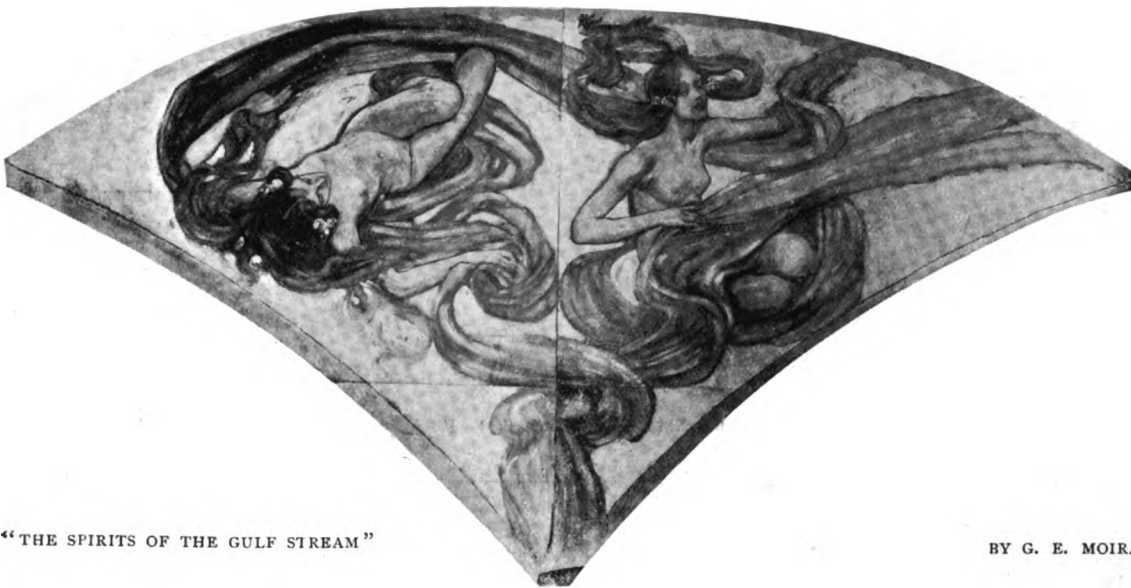
In the modelled work carried out by Mr. Jenkins there is, of course, much more reserve of manner and a more obvious architectural character. The licence allowed to the painter is necessarily denied to the sculptor, who works under more restricted conditions and in obedience to more exact rules. Such redundancy of line as Mr. Moira has been justified in using in his coloured designs would have seemed quite inappropriate in the panels that are such prominent features in the exterior of the building. Mr. Jenkins, with good judgment, has kept within well-marked limitations. He has not,

The Peninsular and Oriental Pavilion



"THE FOG FIENDS"

BY G. E. MOIRA



"THE SPIRITS OF THE GULF STREAM"

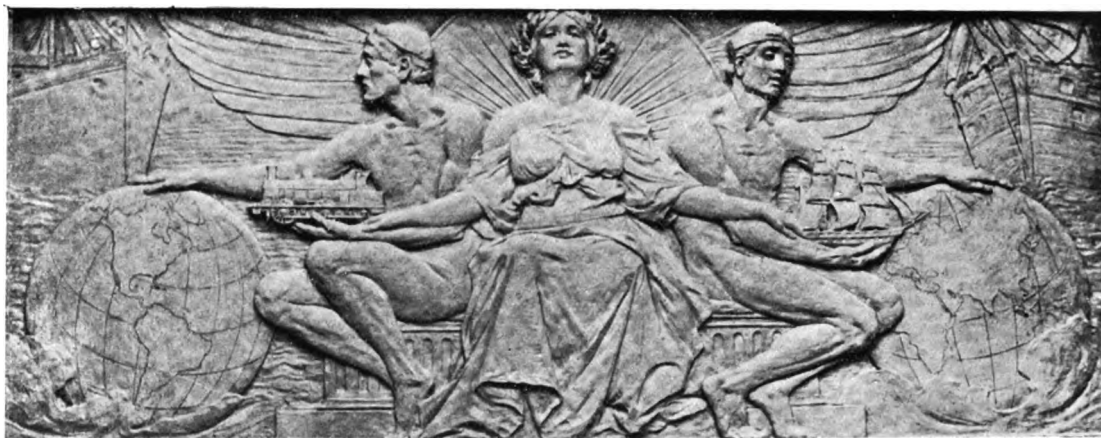
BY G. E. MOIRA

however, conventionalised his work so much that it has ceased to be spontaneous, and he has not warped his decorative instincts into a commonplace groove. But at the same time he has wisely disregarded the pictorial element that has played a useful part in much of the modelling that he has done before as a basis for colour treatment, and he has turned to very good account the opportunity that he has had in this pavilion of doing what is perhaps the most scholarly work he has as yet accomplished.

The subjects of these panels symbolise the various operations carried on by the great shipping company by which the building has been erected, and summarise various details of its

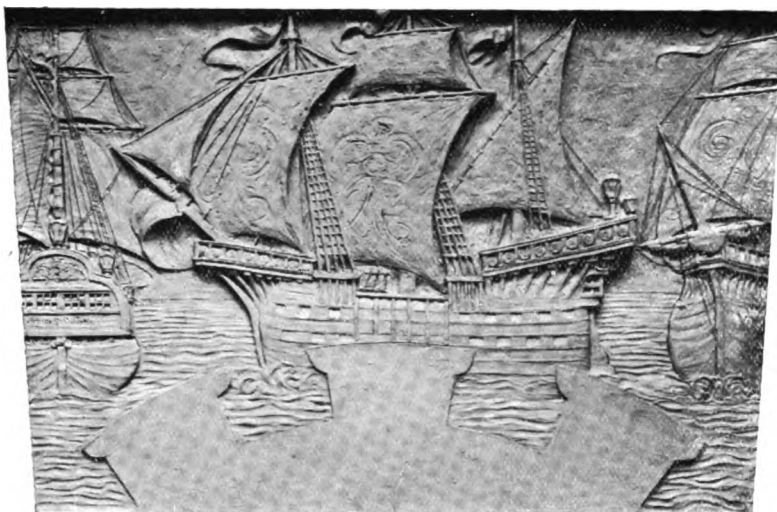
working. They follow, so far as their arrangement goes, the fashion that artistic custom has prescribed, but in execution they are to some extent different from the ordinary run of modelled work. Instead of being built up from a flat surface into relief they have been treated in the reverse way and, as it were, carved out of a plain slab of clay by cutting away the parts that needed to be recessed. By this method of handling a certain level quality has been secured that is specially suited by its comparative slowness of relief for panels which form, as these do, an actual part of the wall surface. Mr. Jenkins has really applied to clay the practice of the marble carver, and a most satisfactory

The Peninsular and Oriental Pavilion



"PAST AND PRESENT OF NAVIGATION"

BY F. LYNN JENKINS



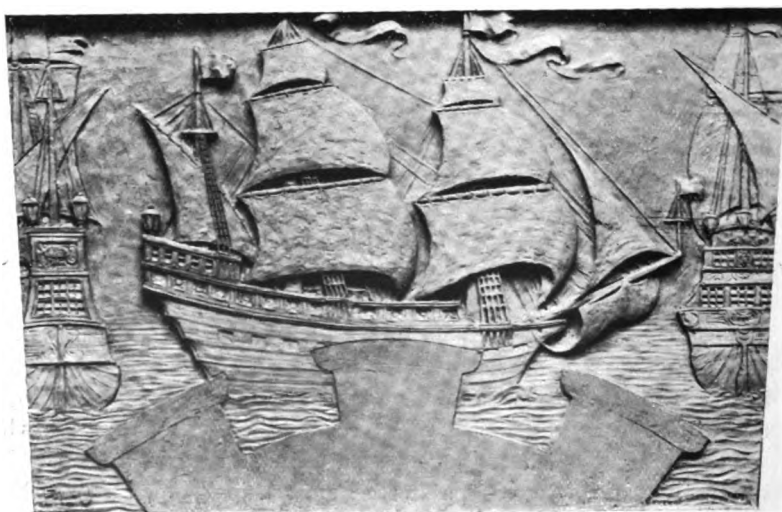
COLOURED RELIEF

BY G. E. MOIRA AND F. L. JENKINS

temporary art history, it unites harmoniously several branches of æsthetic accomplishment. It has unusual claims upon the attention of everyone who is interested in professional development, for it proves how successfully art of various kinds can be brought into agreement and combined to give adequate results. As a definite object-lesson in decorative effort it is, perhaps, most memorable; it is one of the completest things of its kind that has been attempted for years.

breadth of effect distinguishes, in consequence, the whole series of his panels. In the frieze round the dome he has given himself greater freedom, and he has not been so precise in his technical devices.

Altogether, this Peninsular and Oriental pavilion can be pronounced to be an especially important example of artistic collaboration. Designed by one of our chief architects, and decorated by two of the ablest of the younger men who are busy making con-



COLOURED RELIEF

BY G. E. MOIRA AND F. L. JENKINS

IN THE PARK"
AUTO-LITHOGRAPH BY
EMIL ORLIK







Emil Orlik

EMIL ORLIK. BY RICHARD MUTHHER.

As yet it is not possible to say much in an article on Emil Orlik, for he is a young artist, just thirty years of age, seeking, learning, experimenting in all directions, and has not yet revealed himself in any big, definite work. But is it right to measure the importance of an artist by the standard of the great exhibition pictures which formerly everyone had to paint before attaining celebrity? Surely our taste has grown more sane and more refined since we ceased to compel artists to useless waste of power, since we learned to appreciate the work which—in defiance of the sensation-hunger of the masses—the true artist lays before us in the form of simple drawings and unpretentious sketches.

Such is Emil Orlik—an artist who has no need to don the gala costume of the exhibition painting, but attracts us at once when he simply displays the contents of his portfolio.



FROM AN ETCHING BY EMIL ORLIK

He spent his youth in weird, old-world Prague, where his father was a tailor, and acquired the elements of technique at the Munich Academy, under Lindenschmit and Raab. But he learned more from the dead than from the living, as he sat in the Pinakothek and copied Rembrandt's

Descent from the Cross, or lingered in the copper-plate room and admired the great Dutch wizard's etchings. Neither Lindenschmit nor Raab, but Rembrandt, was to be his guide through life.



FROM AN ETCHING

BY EMIL ORLIK

His first pictures, *Der Schläfer* and *Die Näherin*, showed but little individuality. At that time a reaction had set in against the glaring *plein-air* style, and painting in dark tones was in vogue. Everyone was trying, after painting daylight, to reproduce the mysteries of night, and the bluish-grey atmosphere of twilight, with the effects of gas and lamp—in a word, to paint the semi-obscurity of the interior. These problems, which exercised the whole Munich School, naturally came within the field of Orlik's studies. Later he went to Paris, and as in Munich it was Rembrandt, so here it was Millet, who influenced him most permanently. He copied the *Église de Gréville*—that sombre, serious painting which hangs in the Louvre—and as he gazed on Millet he thought of his own home.

For this constitutes the strange greatness of Millet and of Rembrandt; that an area of but a few square miles sufficed to make them create masterpieces all their lives. They had no need to take long journeys to collect materials for their pictures; they drew their inspiration from the native soil.

Emil Orlik

Every fibre of their being was rooted in the spot where fate had placed them.

Orlik's youthful memories were centred in Prague, and Prague is the most interesting of all Austrian cities, crowned as it is by a halo of legend and folklore, every stone in the city seeming to whisper of the Past. When the young artist, after a long apprenticeship, returned home, he knew enough to become the artistic discoverer of Old Prague, the explorer of Bohemian landscape. He loved to stroll about, especially in the dark lanes of the ancient city, with its teeming life confined within so small a space; loved to depict the booths, exposing dirty household goods for sale, the butchers' shops with their meat, and the venerable market-

place with its heaps of vegetables; loved to wander into the peaceful solitude of the Jewish cemetery, and, above all, to visit that deserted spot where the laundresses spread their linen along the river bank, and Polish Jews barter with the Slovak peasantry.

A sense of depression, of melancholy, pervades all these works; and the landscape, with its hazy sky, its dilapidated houses, its gnarled trees and its dirty puddles, forms a fitting accompaniment to the central theme. But in other paintings Orlik sounds a lighter note. Here we see workrooms, with tailors and shoemakers, or women sewing at their windows, or young girls sitting dreamily before their lamps; or, again, we have winter afternoon scenes, with skaters, whose vanishing silhouettes glide like un-

defined shadows over the glassy surface of the river. It is impossible to convey an adequate idea of the vast range of Orlik's material. Many of his works are delightfully peaceful, with a lyrical softness and a dreamy charm — sleeping shepherd lads, poor children at play, or old men dozing in the sunshine. But he is attracted no less keenly by the noisy crowd, the multitude at the concert or on the promenade, as it sways and pushes in a multi-coloured mass at the entrances to the theatres, or drives along under the windows of the cafés. If his power of reproduction has a limit at all it is this: he bestows more pains on the treatment of effects of light than on the drawing of the outline.

His yearning for rare atmospheric tones induced him to visit other countries. He went to Holland, the land of half-lighted rooms and cosy interiors, of melancholy dunes and soft rolling mists. He visited London, the city of November fogs, which lie like a pall on the streets; and there he painted the mingled crowd of waggons and omnibuses on the bridges, and the curious effects of light produced by the struggle of the gas-light



FROM A CHALK DRAWING

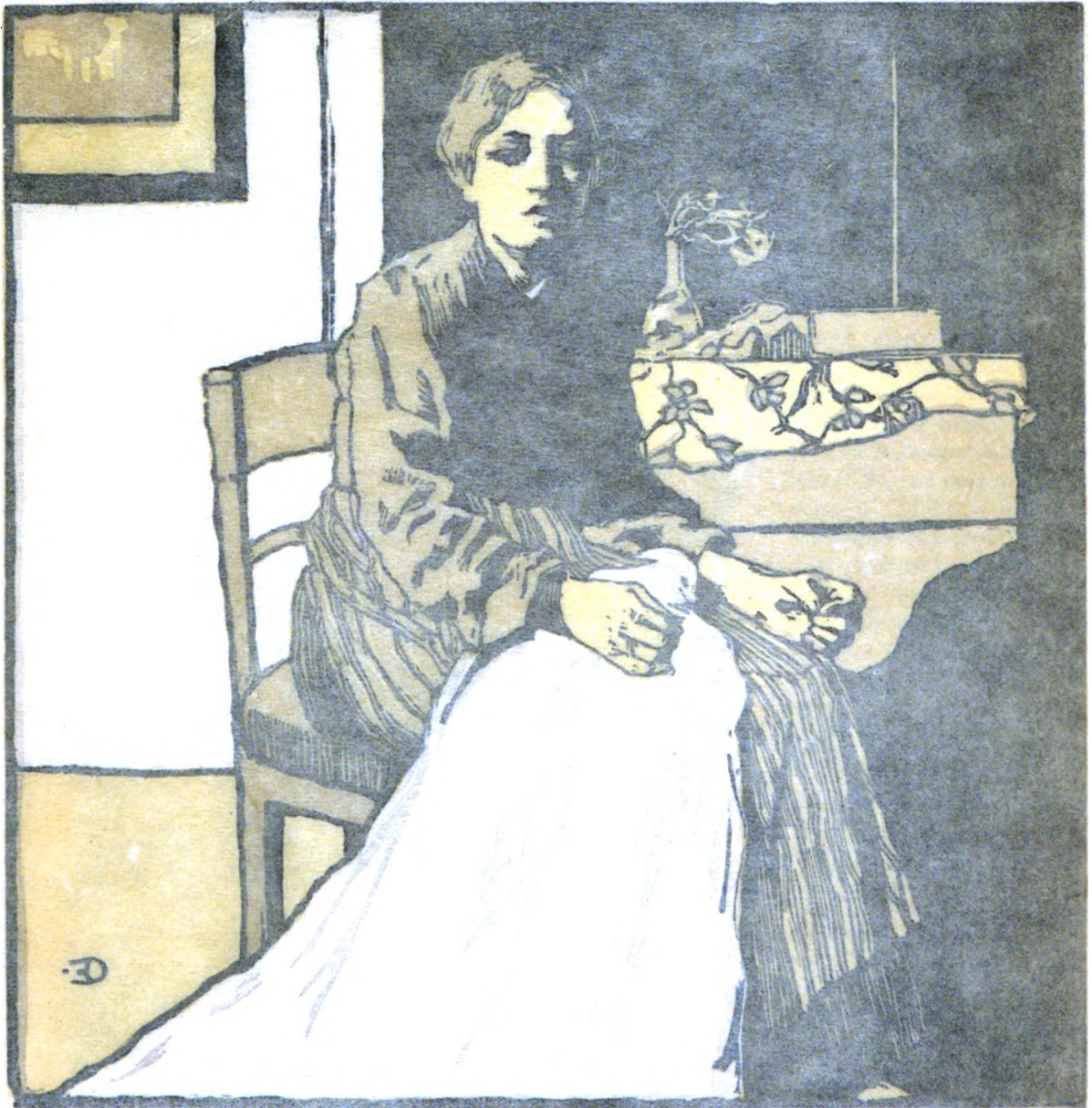
BY EMIL ORLIK

"THE SEAMSTRESS"

FROM A CHROMO-XYLOGRAPH IN THREE PRINTINGS BY
EMIL ORLIK







Emil Orlik

with the dense, smoky masses of fog. Thence he proceeded to Scotland, and painted the chimneys of Glasgow, the soot from which covers the firmament as with a drapery of crape. In all these works the figures are full of bubbling, vibrating life. Like Menzel, who draws even during his railway journeys, Orlik rarely puts aside his sketch-book; and this practice has made him one of the readiest sketchers of the day. Everywhere he is master of the art of rapidly and correctly seizing definite outlines; he produces suggestive effects with a single stroke; everything is reduced to the simplest form of expression; everything preserves the vigour of life itself.

It is this ability to give swift and true expression to characteristic features which makes Orlik so powerful a portraitist. Max Lehrs, the director of the Dresden Museum, Otto Erich Hartleben, the jovial poet, and Bernhard Pankok, the gifted caricaturist and applied art draughtsman, have sat to him for their portraits—all these works being able analyses of complex personalities. He reveals the sitter's character in bold, confident lines, and knows how

to grasp at once the significance of personal peculiarities.

Latterly Orlik has confined himself almost exclusively to pastels and engravings, for oil is not the medium in which he can best express himself. He has already done several hundred plates, and, though there may be many better painters, he stands in the front rank as an engraver. Thanks to his long and arduous apprenticeship, he has mastered all the technical part of the business, and can use with equal skill the wood engraver's tools, the etching needle, and the lithographer's pencil. Orlik's studio is like a printing office; he knows that only an artist's hand can give the exact tone to the impression, and he acts accordingly. His wood engravings for several years past have been most successful. All sorts of colours—even the most incongruous—are placed side by side, apparently at haphazard—brown looking-glass frames, red lamp shades, yellow dresses, blue walls, green carpets—and yet there is no suggestion of vulgarity or over-colouring. Everything is sympathetic and harmonious.

Plates of this kind could never have been



"HYDE PARK." FROM A PENCIL DRAWING

BY EMIL ORLIK

Round the Exhibition

produced but for Japanese influence ; and to Japan Orlik has turned for inspiration. A few months since he left for the Far East to study its art. May he return to Prague the richer for the experience !

RICHARD MUTHER.

ROUND THE EXHIBITION.—I. THE HOUSE OF THE "ART NOUVEAU BING." BY GABRIEL MOUREY.

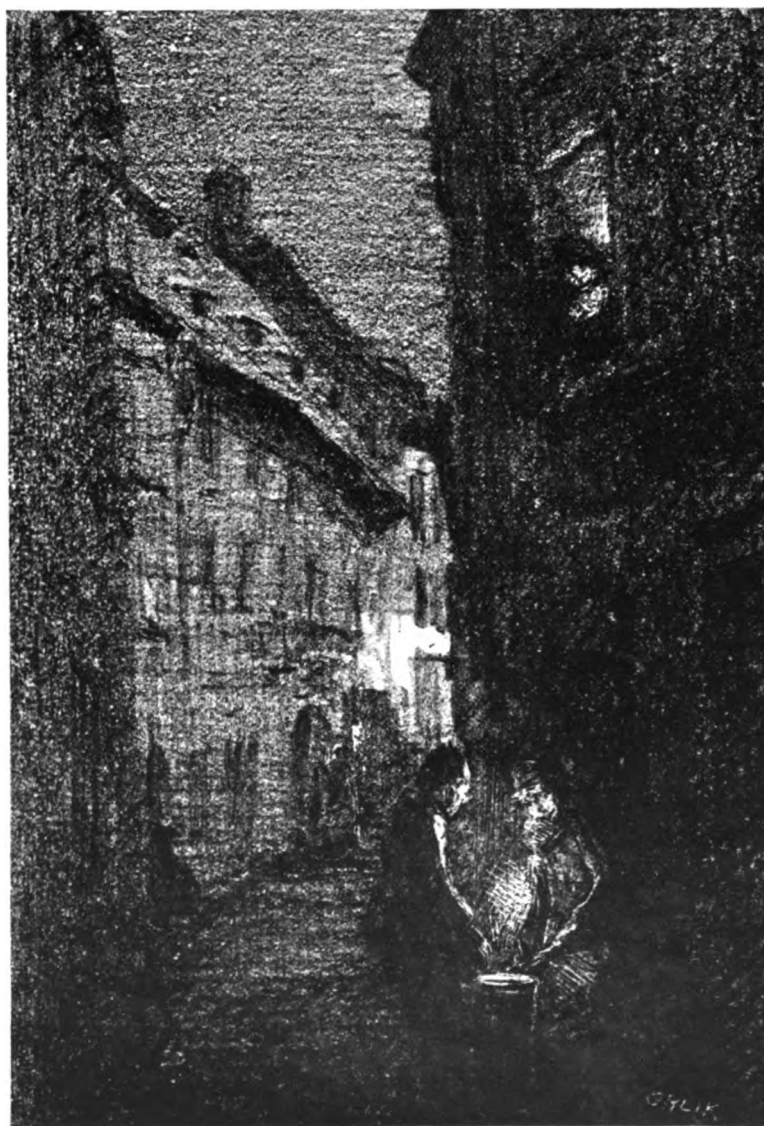
To deal adequately with the Paris Exhibition, to describe and to depict the many marvels of human activity contributed by all the races of the

universe, would, even were we to confine it to that which interests the readers of this journal, mean page after page of letter-press, and more illustrations perhaps than are to be found in all the nineteen published volumes of *THE STUDIO* !

In the Grand Palais des Champs-Élysées, in the Exposition Centennale, in the Exposition Décennale de l'Art Français, and in the painting and sculpture galleries of the foreign sections, are many works worthy of reproduction. In the Petit Palais, too, among all these tapestries and ivories, this jewellery work and this mediæval furniture are marvels of art which could not fail to impress the craftsman of to-day, for M. Roger Marx and M. Emile Molinier, the trusted organisers of the "Centen-

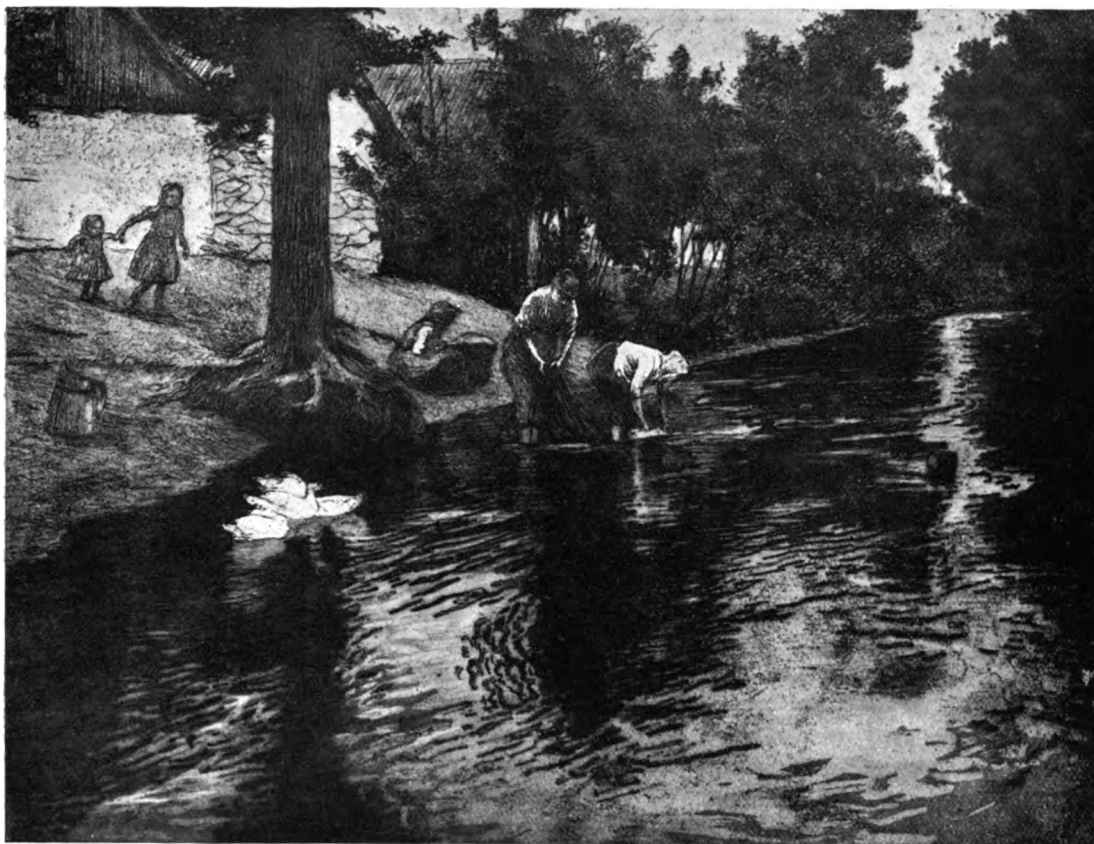
nale" and of the "Rétrospective," have, with sound knowledge and discretion, collected whole groups of masterpieces. Elsewhere, too, the art gleaner may roam with profit—in the Invalides, or in the Champ de Mars, among the foreign pavilions—notably those of Finland, Spain, Hungary, Sweden, Germany, and Greece—or again in the Rue de Paris itself, with its joyous fair-like air, or in the Palais de l'Asie Russe, which contains a delightful little Russian village in all its primitive simplicity. Artists and workmen alike have let their happy fancy run riot with the happiest results, but the inevitable effect is a certain want of concentration and a general lack of *ensemble*, which may perhaps be regretted. At any rate, many competent judges of applied art have arrived at that conclusion after long and careful examination.

The perfect *ensemble* would certainly have been realised had England taken the place she was expected to take in the Exhibition ; for out of the isolated, individual efforts



FROM A CHALK DRAWING (See article on "Emil Orlik") BY EMIL ORLIK

Round the Exhibition



FROM AN ETCHING

(See article on "Emil Orlik")

BY EMIL ORLIK

of English art workers and draughtsmen there should have arisen a remarkable manifestation of the prodigious *renaissance* moving there. It is truly deplorable that England should be so poorly represented, for the exhibition of her best work in the Invalides would have relegated to their proper place many things the originality and the merit of which are merely relative. Still, the English influence is manifest here, despite the abstention of its leading representatives, for one can see that applied art all the world over is being modified, and that the taste of the people is in process of complete transformation, thanks to England's sane example.

In the course of these rambles through the Exhibition it may be impossible for me to dwell with due emphasis on all the works of importance and interest that I may have the good fortune to observe, for these articles do not pretend to be complete. At the same time, my endeavour will be not to miss anything that appears to possess originality or character, or that is significant of the modern tendency. In a word, I shall strive to throw light on all that is conceived on those true

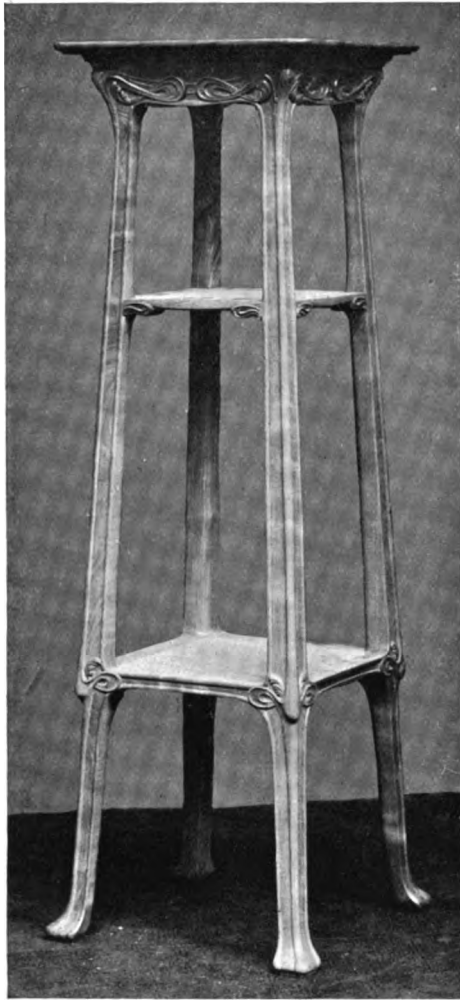
principles of decorative art of which THE STUDIO has been the propagator and the supporter, since the days when, be it said, those principles neither appealed to nor inspired anyone.

The house of the "Art Nouveau Bing" stands in the left-hand part of the Esplanade des Invalides, in the midst of the Breton village. The contrast between the calvaries, the granite churches, the ancient buildings and the modernity of this façade, adorned with a frieze of orchids in relief, and with its walls adorned by Georges de Feure's panels, representing Architecture, Sculpture and Ceramics, is quite fascinating.

This little edifice contains, in my opinion, the most delightful, the most nearly perfect, things in the whole decorative art exhibition. Here, it seems to me, is to be seen the triumphant result of the endeavour, on the part of a little group of artists, to attain as nearly as may be the absolute ideal of novel decoration. The artists in question are MM. Georges de Feure, E. Colonna and E. Gaillard; and their instigator, their head, is M. S. Bing.

The house of the "Art Nouveau Bing" consists

Round the Exhibition



STOOL

BY E. COLONNA

of six apartments—a vestibule, a dining-room, a drawing-room, a dressing-room, a bedroom and a boudoir.

M. Gaillard is responsible for the vestibule. A mosaic of bold design, strictly appropriate to the shape and the arrangement of the room, covers the floor; the walls are hung with draperies in bold pink, and are decorated with a frieze *au pochoir*. A huge piece of furniture in polished walnut, with looking-glasses tier above tier, flanked by clothes-pegs right and left, fills the base of the apartment, the pattern of the mosaic marking its place.

The walls of the dining-room, which is also M. Gaillard's work, are covered to a third of their height with a panelled wainscoting in polished walnut, with copper appliqué, surmounted by a powerful piece of painted decoration by M. José-

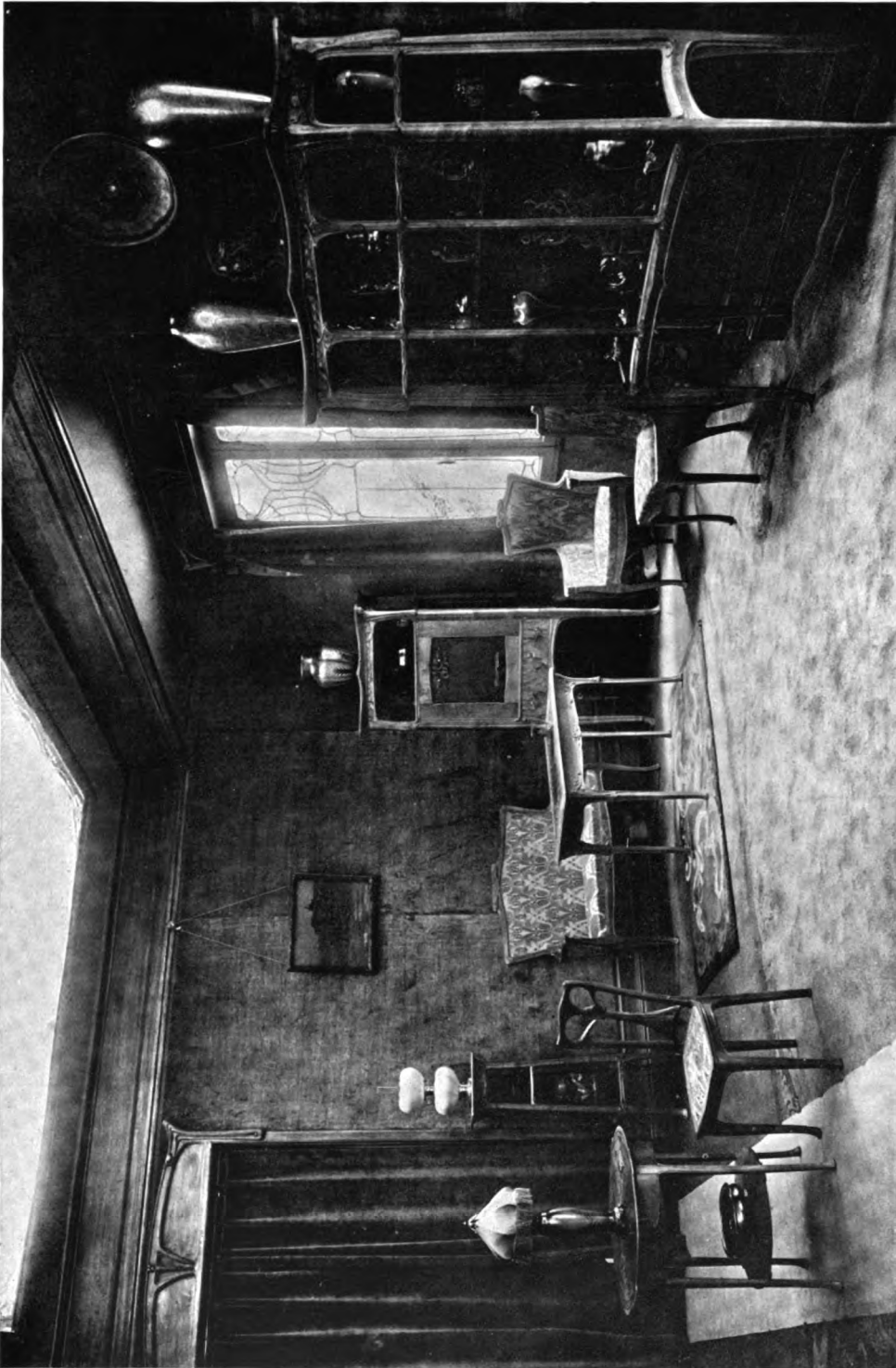
Maria Sert, running all round the woodwork. This decoration is, indeed, overpowering, considering the size and the height of the room; but the work itself, with its grey and black tones, slightly relieved by touches of dull yellow, is quite beautiful, however imperfectly it may be adapted to its surroundings. The rest of the furniture—a large sideboard, with four doors, a cupboard, a table, chairs and armchairs—is designed strongly, yet with grace. The ornamentation is but slight, and where it is employed one feels that it has been well and appropriately distributed.

From the dining-room we pass into the drawing-room, furnished by M. E. Colonna. It is really a drawing-room—a French *salon* in the fullest sense of the word, the room in which we receive our guests, not the *pîce* wherein we live; yet one longs to live there, so fascinating, so comfortable is its



MUSIC CABINET

BY E. COLONNA

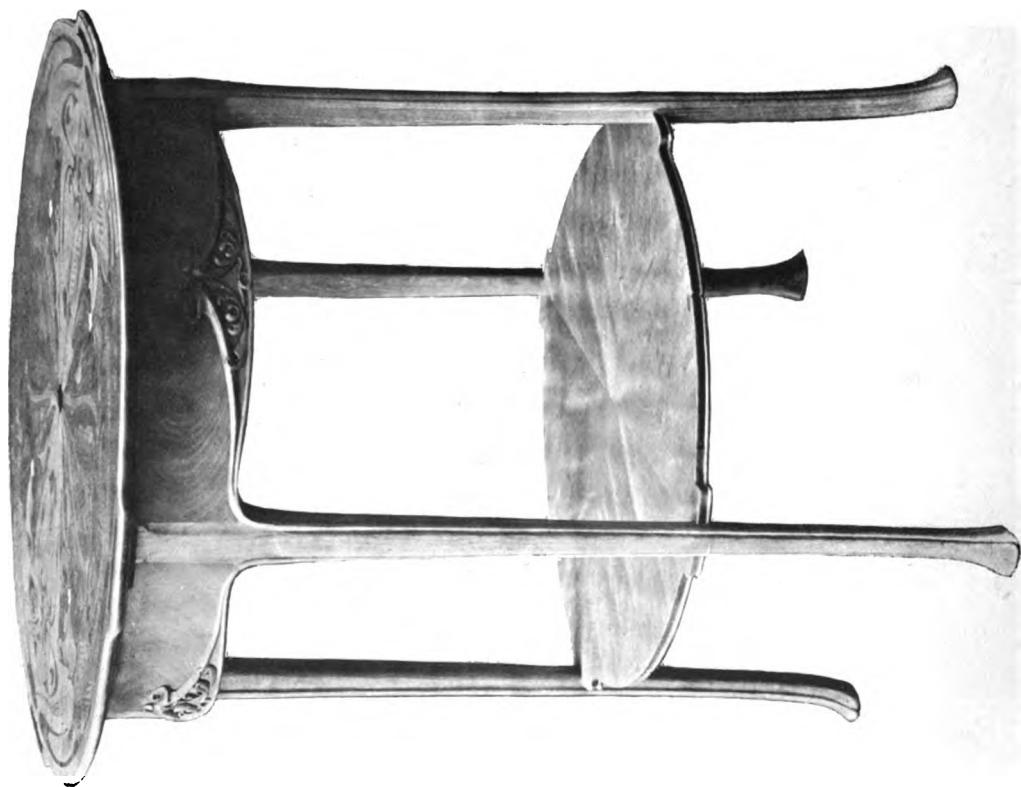


DRAWING-ROOM
BY E. COLONNA

(Furniture, inlaid satinwood; chair-coverings,
brocade; wall-hangings, green plush)



INLAID LOO-TABLE
BY E. COLONNA



Round the Exhibition



CARPET

BY E. COLONNA



DRAWING-ROOM TABLE

BY E. COLONNA

Round the Exhibition

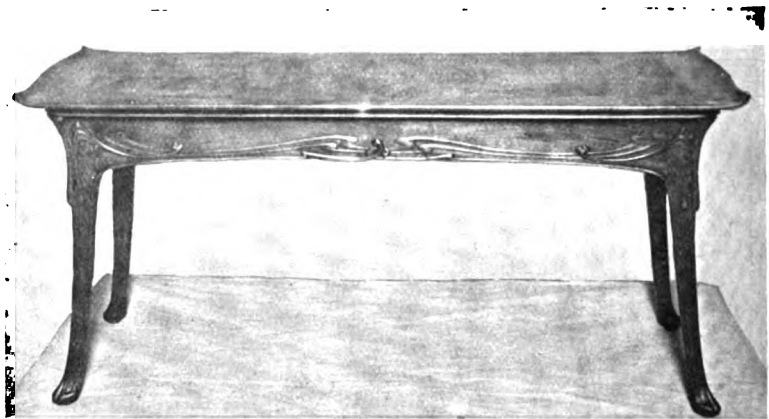
appearance. The walls are covered by a sort of plush of a delicate green tone, while the furniture, the woodwork of the doors and the window fittings are of orange wood, the yellows and the greens producing a charming effect. M. Colonna has a delightful sense of harmony, and his lines are charming in their supple grace. Altogether, the room is quite beautiful, and full of interest in all its details.

The dressing-room, designed by M. G. de Feure, has an atmosphere of enchantment. Everything is deliciously feminine—the curtains, of Japanese silk, the woodwork of ash, intermingled with a figured silk of grey-blue, grey-mauve and grey-green, revealing the subtlest tones, and showing like a field of flowers under

the moonlight. And all the rest is in keeping, the effect being altogether charming.

Next comes the bedroom, by M. E. Gaillard, wherein we find a large bed of simple form, with a lovely coverlet of mignonette-green silk, embroidered

(Continued page 177)



PIANO STOOL

BY E. COLONNA



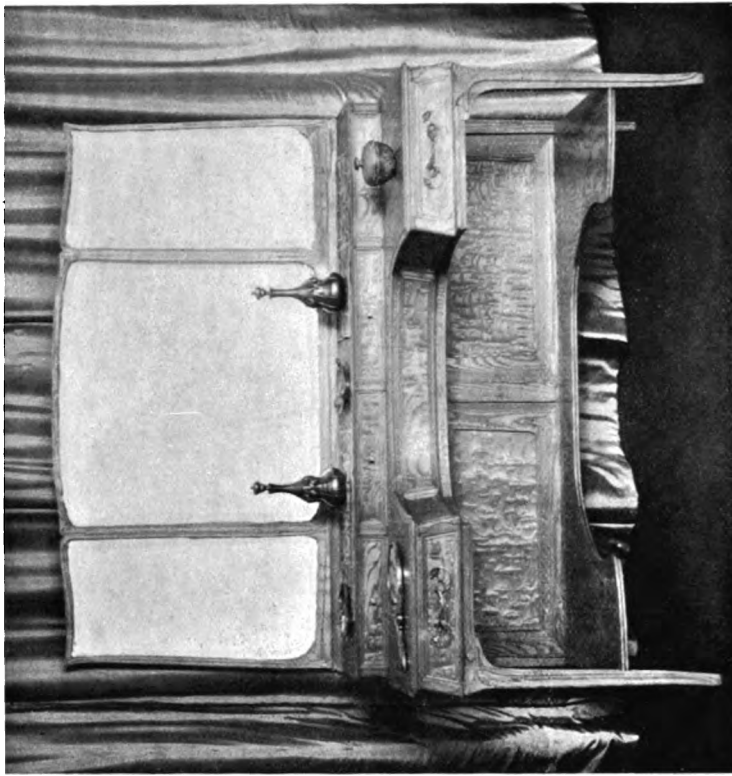
SOFA

BY G. DE FEURE



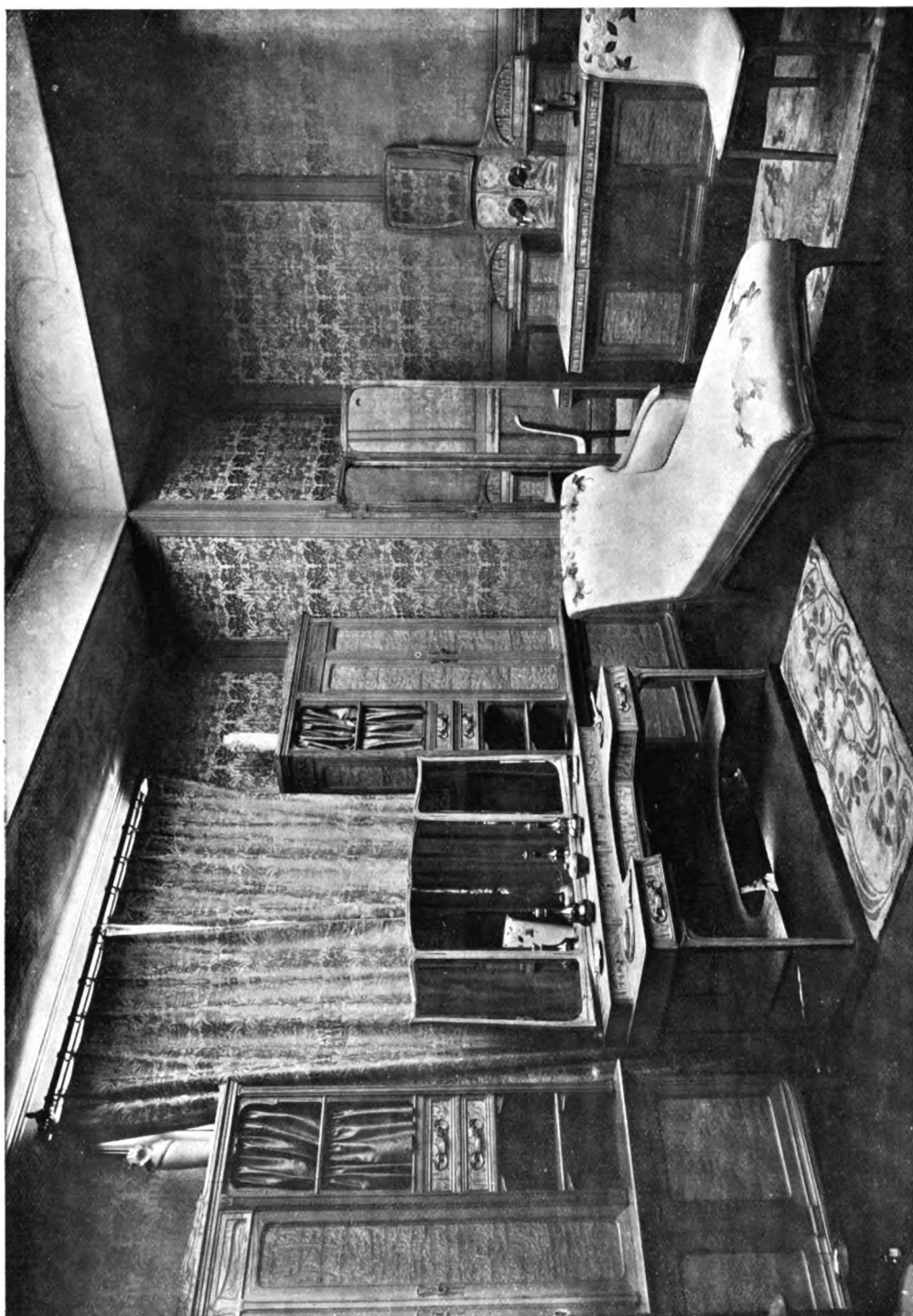
BOUDOIR BY
G. DE FEURE

*(Furniture in gilt wood; the seats covered with
silk embroidery)*



WARDROBE AND DRESSING
TABLE. BY G. DE FEURE

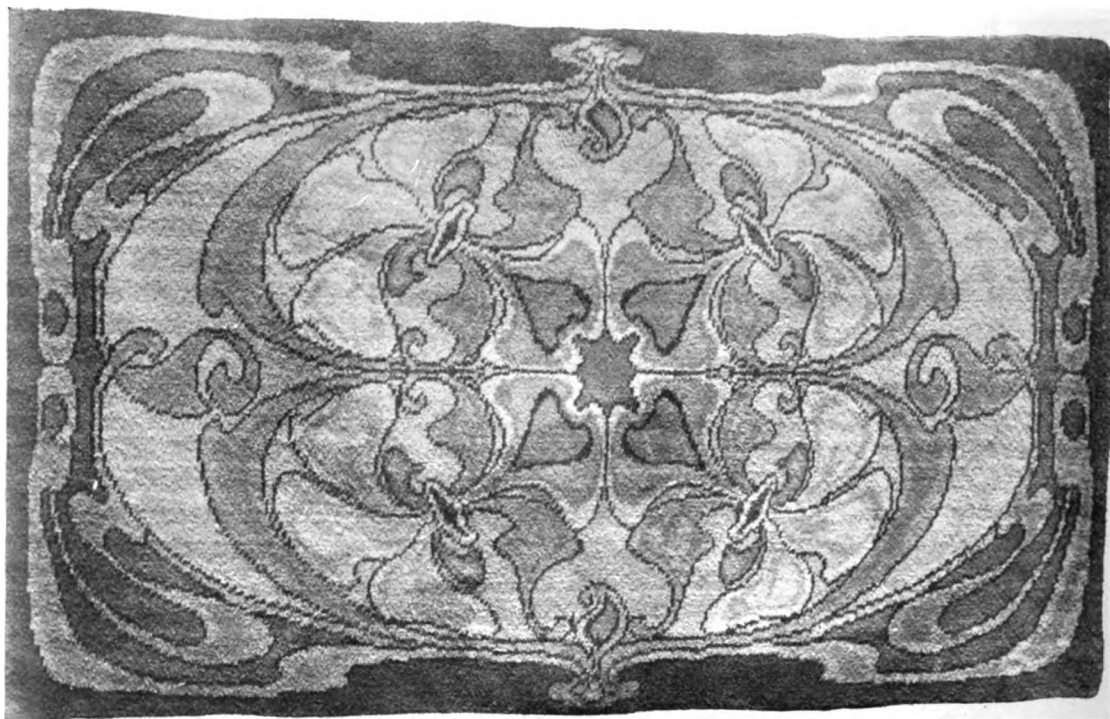




*(Furniture in ash with silver fittings;
wall-hangings in flowered brocade; seats
covered with embroidered cloth.)*

DRESSING-ROOM
BY G. DE FEURE

Round the Exhibition



CARPET

BY E. COLONNA



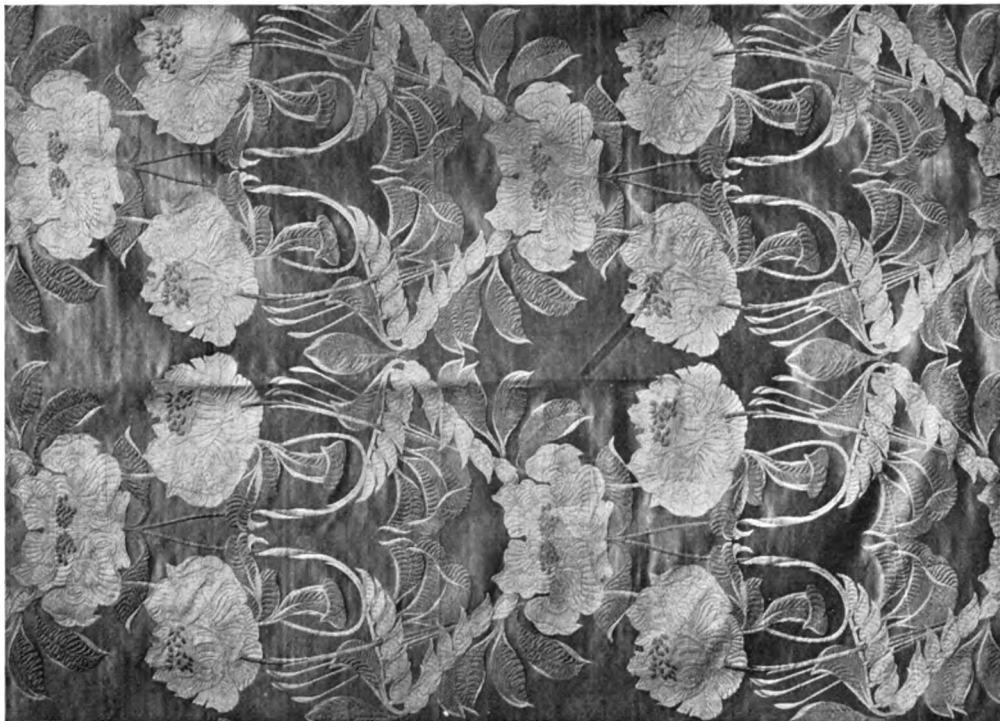
BED IN ASH AND PEAR-WOOD

BY E. GAILLARD



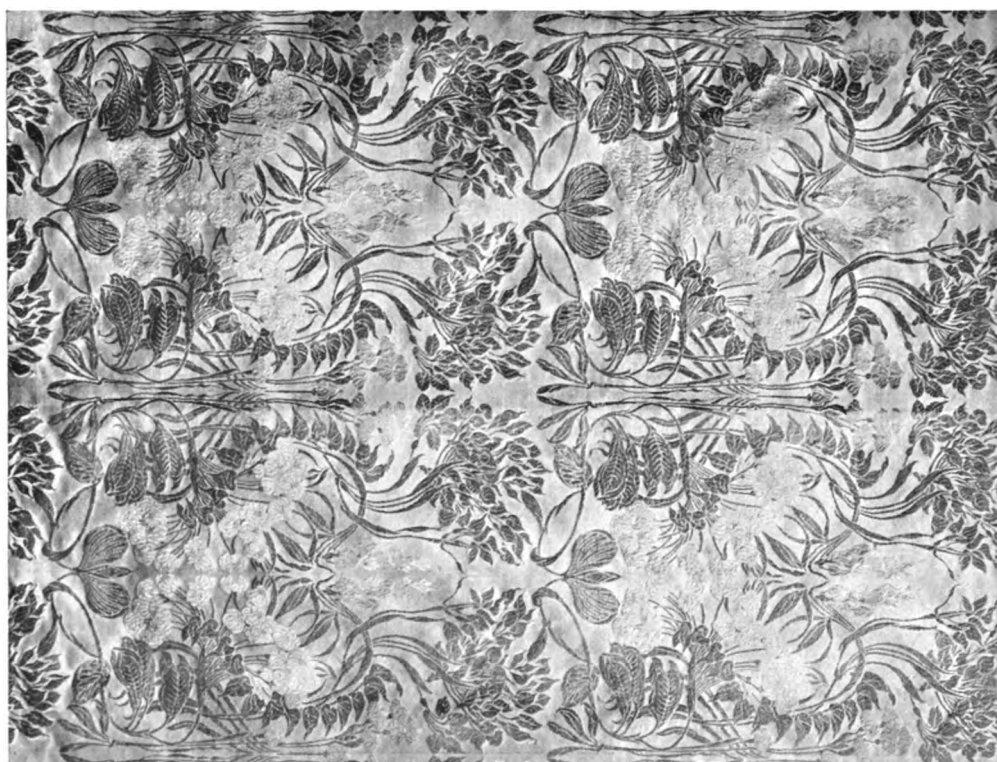
DINING-ROOM DESIGNED BY
E. GAILLARD, WITH MURAL
DECORATIONS BY JOSÉ-MARIA SERT

*(Furniture in polished walnut with bronze
fittings ; seats covered with embossed leather)*



BY G. DE FEURE

BROCADE



BY G. DE FEURE

BROCADE

Round the Exhibition

with rich and harmonious trimmings, a huge wardrobe, a table, chairs and *fauteuils*. The high qualities shown in the furnishing of the dining-room are again apparent here; but in this room everything is soft, delicate and caressing, without, however, any eccentricity or weakness. And in these days, when extravagance and over-elaboration are common, these are points deserving of unreserved appreciation.

A semicircular passage leads from the bedroom to the boudoir, the external partition being filled with glasswork by M. de Feure. There are four panels, with flowers and curious female figures, the outlines being of simple lead-work. The glass, it should be said, is coloured glass and not painted. The tones are splendid, but in no way gaudy, a fine effect being attained by subtle combinations melting into the rarest harmonies. The chief novelty consists in this—that the parts of the wall enclosing the



CHAIR

BY G. DE FEURE

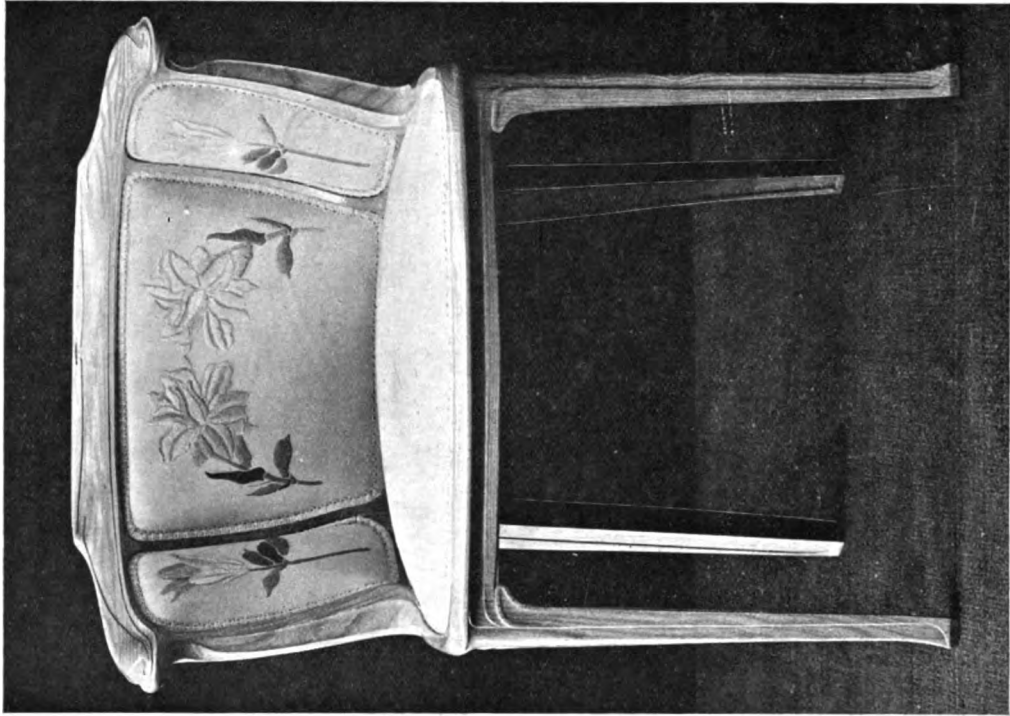


CHAIR

BY E. COLONNA

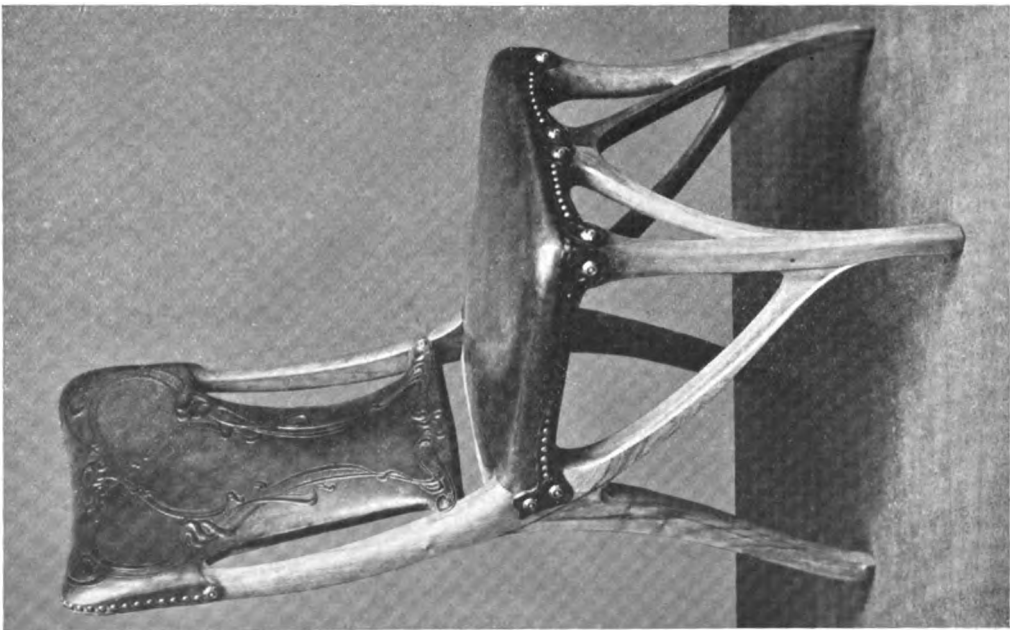
windows have been painted in a violet-blue tone with red *motifs*.

M. de Feure also designed the boudoir itself, which, I have no hesitation in saying, is the thing that pleases me most; and, without disparagement of M. de Feure's collaborators, I should declare this to be the pick of the entire building. Here, to my mind, is expressed absolutely in its perfection the fanciful, novel, independent, graceful spirit which pervades the whole exhibition. Fully to appreciate the value of this work one must bear in mind the object aimed at by M. Bing, and carried out by M. de Feure. It is simply this: to revive the tradition of the graceful French furniture of the eighteenth century, adapt it to modern



BY G. DE FEURE

CHAIR



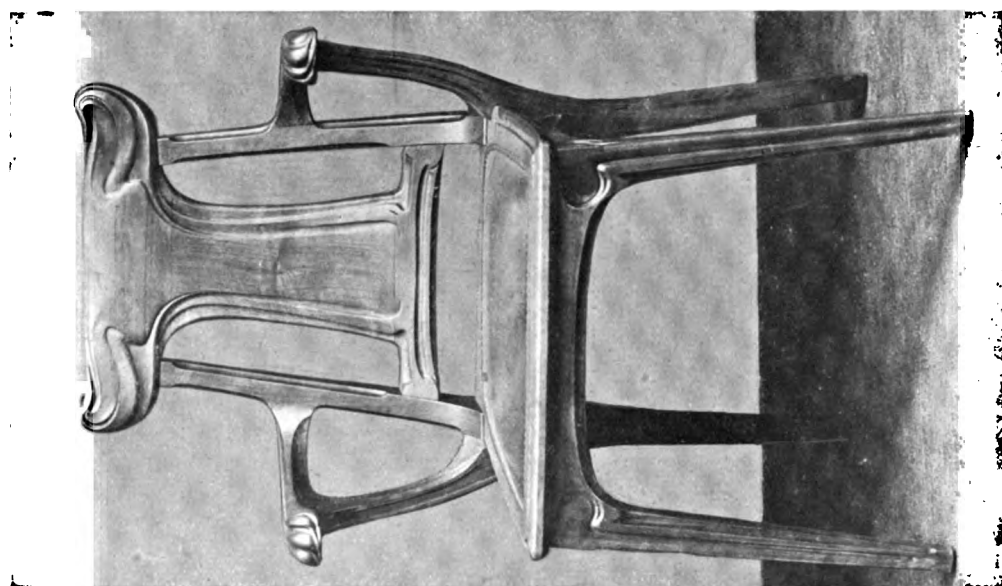
BY E. GAILLARD

DINING-ROOM CHAIR



ARM-CHAIR

BY G. DE FEURE



DINING-ROOM CHAIR

BY E. GAILLARD

Studio-Talk

requirements, make it conformable to our present ideas of comfort—give it, in fact, the impress of the age. Obviously, there were many and serious difficulties to be overcome ere this result was achieved^d; but that success has been attained no one can dispute, for the Boudoir de l'Art Nouveau Bing constitutes one of the first examples of *style* produced by the renaissance of decorative art in France.

All the woodwork in the furniture of this room is gilded, and everything has its distinct individuality. The chairs are covered with silk embroidery; the walls are hung with brocade; while the fireplace of white marble is designed in the form of stalks, which support the mantelpiece. Around the hearth is a strip of opaline, framed in repoussé brass. In a large bay, and ornamented with a

bordering of pale-coloured glass, is a little divan covered with a brocade similar to that on the walls. On the floor are silken carpets here and there, and in one corner stands a screen, a perfect gem of art. All the rest is equally beautiful, and one cannot praise too highly the artist who has contrived to combine so many materials into this perfectly harmonious *ensemble*. It all seems specially devised as a background for Helleu's female figures, for assuredly no setting could be found better suited to his delightfully graceful subjects.

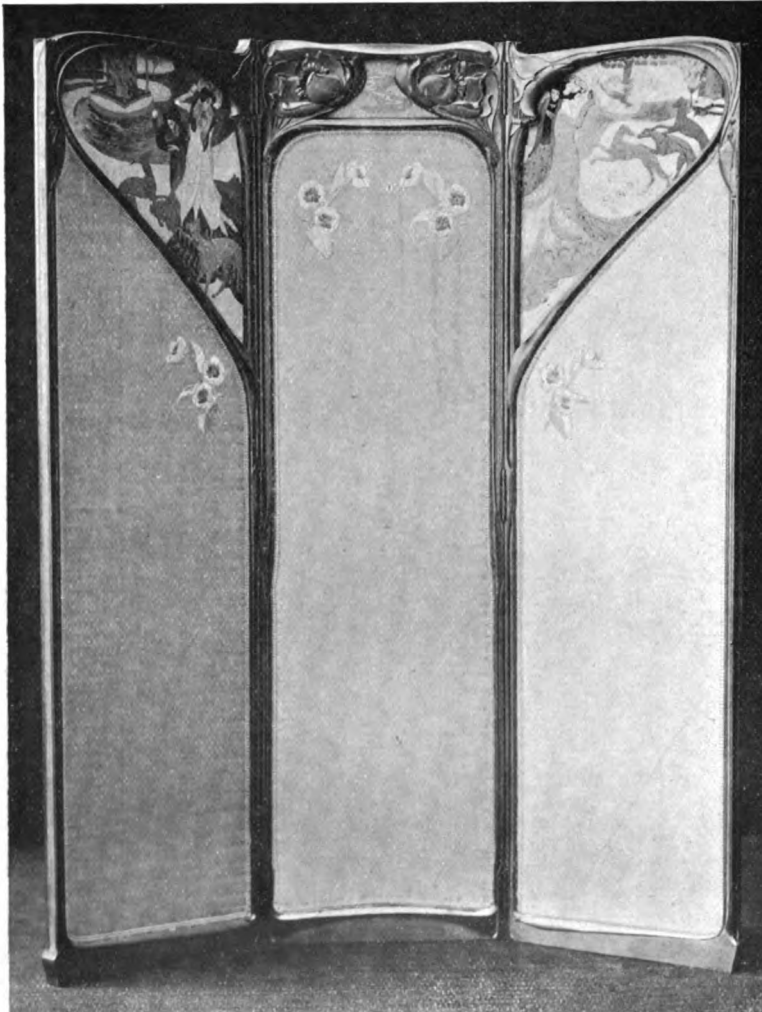
Such, briefly, is the display of the "Art Nouveau Bing," one of the most perfect pieces of combined decorative art-work in the whole Exhibition. It does the highest honour alike to the creative artists and to him who inspired them.

GABRIEL MOUREY.

STUDIO-TALK.

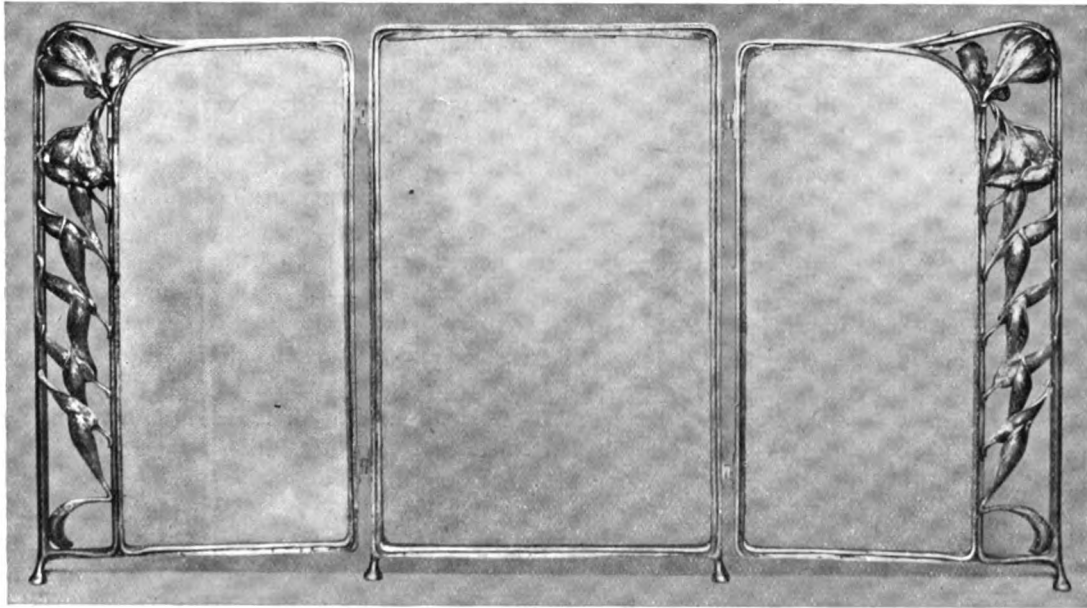
(From our own Correspondents.)

LONDON.—The water-colour drawings by Mr. H. L. Norris that have been recently exhibited in the galleries of the Fine Art Society deserve to be remembered as examples of dainty accomplishment. Their technical strength, their delicate freshness of colour, and their charm of atmospheric effect, made them, as a group, very well worthy of the attention of all people who like to see pretty motives well expressed. Some of the most interesting things in the collection were obviously direct transcriptions from nature set down with a straightforward simplicity that was not concerned with tricks of finish and elaboration, and depended solely upon correct knowledge of open-air tones and colour gradation; but even the more laboured drawings were free from convention, and were sincerely carried out under the inspiration of independent and intelligent



SCREEN

BY G. DE FEURE



FIRE-SCREEN

BY G. DE FEURE



MIRROR-FRAME

BY G. DE FEURE

Studio-Talk

observation. Altogether, the show was an excellent one and did the artist infinite credit.

In the same galleries and at the same time were to be seen some miniatures of dogs by Mrs. Gertrude Massey, some oil paintings and pastel drawings by Mr. T. Austen Brown, and a series of etchings by M. Edgar Chahine. Mrs. Massey's miniatures were not only excellently handled and delightful in colour, but they were also notable for their wonderful expression of animal character. They may fairly be said to be the best things of their class that have appeared of late years. Mr. Austen Brown's work was, as usual, thorough, earnest, and sincere; and M. Chahine's etchings, though distinctly reminiscent of the elegances of

M. Helleu, had a considerable measure of individuality and independence.

The enamelled gold casket presented last month by the Lord Mayor to H.H. the Khedive is typical of the way in which money is wasted by our public bodies upon the production of work of a pseudo-artistic character. A more glaring example of depraved design than this same casket can scarcely be conceived. The Egyptian toy-sphinxes and obelisks; the dome-like lid surmounted by a cushion and crown and flanked by Mohammedan minarets; the enamelled views of City buildings inset upon the sides of the box; all show by their treatment and juxtaposition a deplorable want of knowledge in regard to the common principles of ornament. What should we think of a casket of Indian or Japanese workmanship that mixed native ornament with the spire of Salisbury Cathedral and the Arch of Titus? And yet to such a fearsome object the Guildhall example is in every way akin. Why, in the name of common-sense, cannot commissions of this nature be entrusted to artists of ability who have made the subject of metal-working and enamelling a study, and whose productions are artistically beautiful and valuable, and a credit to the age in which they live?



"THE GOOSE GIRL"

BY BESSIE MACNICOL

The art gallery in the Woman's Exhibition at Earl's Court is of no little importance as a place where the latest developments in feminine conviction about æsthetic questions are adequately illustrated. It provides what is perhaps the most complete assertion of women's accomplishment in art that has as yet been made in this country, and gives exceptional opportunities for estimating the value of the effort made by what is called the weaker sex to help in artistic undertakings. The collection brought together includes not only pictures and water-colours, but also black-and-white drawings for illustrations, pastels, etchings, and designs of various kinds; and, besides, a few examples of modelled work are shown. A great deal



"WILL O' THE WISP." BY
ELIZABETH STANHOPE FORBES

Studio-Talk



"UN VIEUX"

BY MARIE ANTOINETTE MARCOTTE

of what is exhibited is, as it is apt to be in displays of women's work, merely expressive of a

Girl, and other excellent contributions from Mlle. Olga von Boznanska, Mrs. Mary Davis, Miss

capacity for imitation, and reflects both in intention and manner the performance of masculine artists of more marked individuality; but there is, as well, an appreciable proportion of really original production in which true feminine qualities of invention and handling assert themselves. There are such pictures as Mrs. Stanhope Forbes's beautiful *Will o' the Wisp* (marred only by the faulty lettering on the metal frame), *Un Vieux*, by Mlle. Marie Antoinette Marcotte, *Dorothy and Francesca*, by Miss Cecilia Beaux, *Youth and Death*, by Sofie, Baroness von Scheve, Mrs. Swynnerton's *Danae*, Miss Bessie MacNicol's *Goose*



"YOUTH AND DEATH"

BY SOPHIE, BARONESS VON SCHEVE



"THE SIRENS OF THE FORD"
BY GILBERT BAYES

Studio-Talk

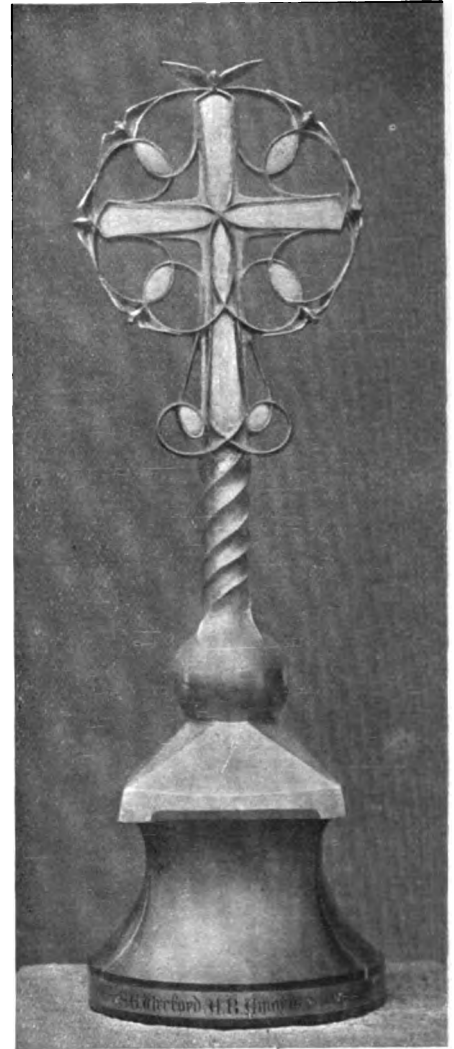
Amy Sawyer, Miss Fanner, Mrs. Jopling, and Mlle. Marie von Parmentier; and there is quite a large array of good drawings by Miss Margaret Bernard, Miss Coughtrie, Miss A. B. Woodward, Mrs. Allingham, Miss C. L. Allport, Miss V. Oakley, Miss A. Barber Stephens, Miss A. B. Giles, and the Marchioness of Granby. The total number of exhibits in the pictorial section exceeds two thousand, and this is supplemented by a very interesting group of applied art examples most of which are of superlative quality.

Mr. Gilbert Bayes, in his equestrian statuette of *The Sirens of the Ford*, blends romance with that degree of realism which is permissible in sculpture. The knight's legs are somewhat too short, but the spirit of the group has a winsome manliness, and the horse is modelled with sympathy and force.



EMBOSSED LEATHER BOOK-COVER

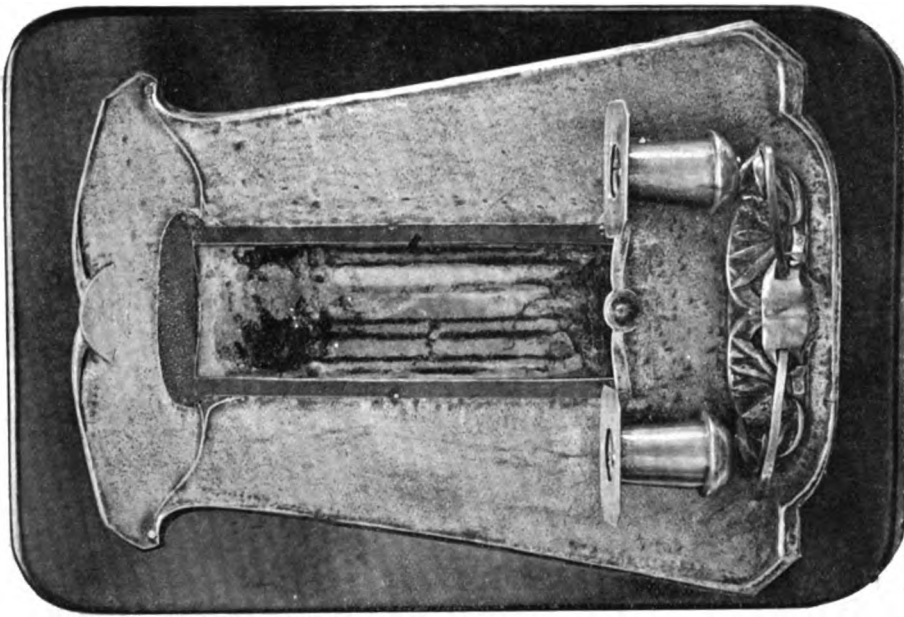
BY MARY G. HOUSTON



WRETFORD MEMORIAL CROSS

BY EDWARD S. PRIOR

The Wreford Memorial Cross, illustrated above, was made some years ago as a tribute to the fine character of one of the best oarsmen that Cambridge had then produced and lost. It is a cross in cast silver, with jewels of agate; the dove's wings are slightly gilded, and the flat surfaces are burnished. Cast work is seldom entirely satisfactory, and who does not feel in this graceful cross that the movement of its outline is broken where the rounded part of the stem joins the angular metal base?



BY GERTRUDE SMITH

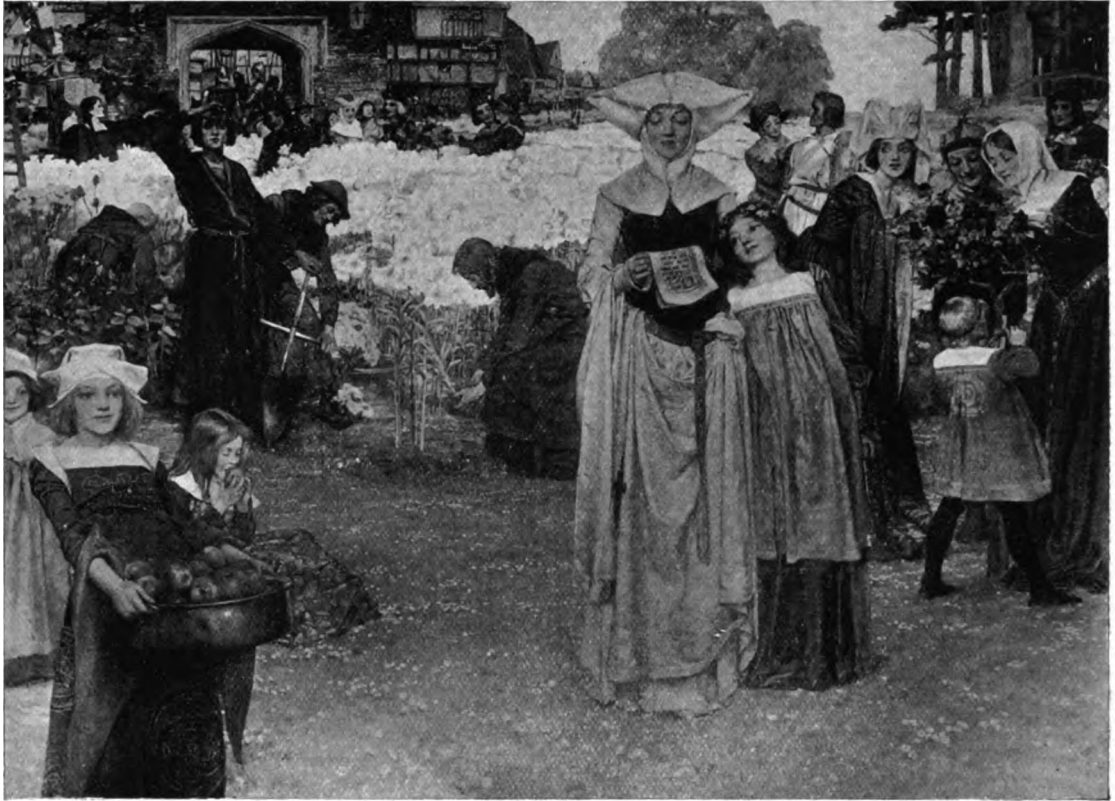
SCONCE



BY WICKHAM JARVIS

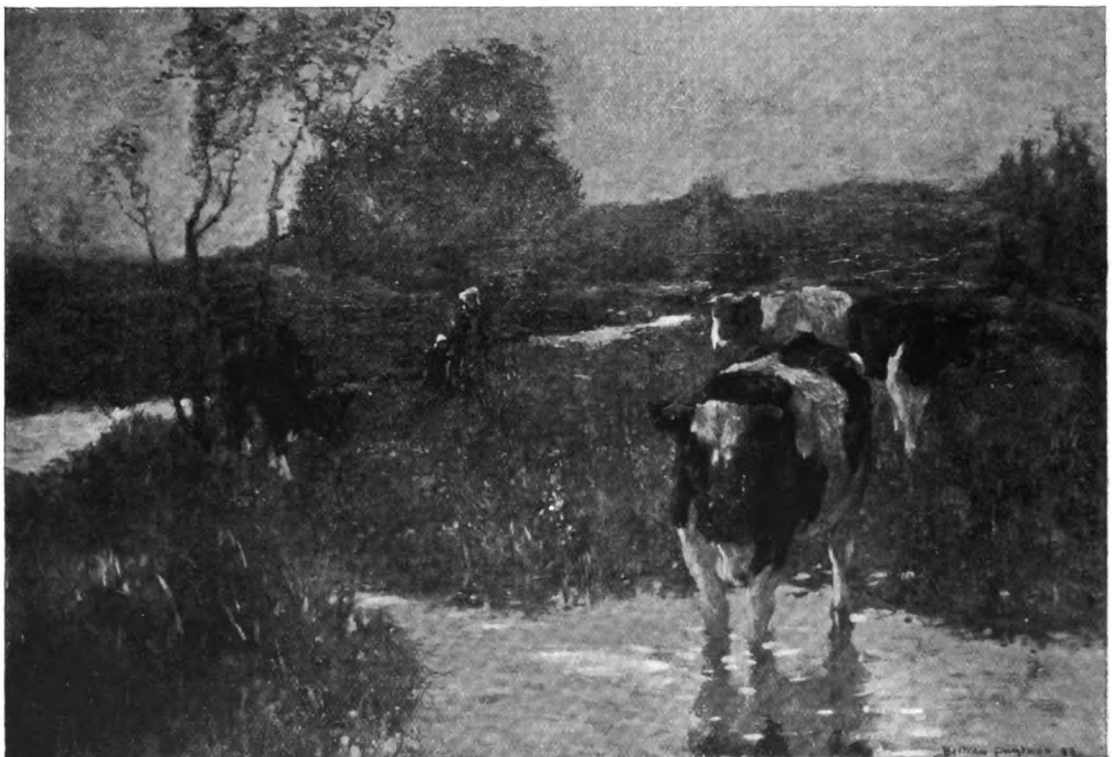
CLOCK-CASE

Studio-Talk



"THE KING'S GARDEN"

BY ARTHUR A. DIXON



"HOMEWARDS"
188

(Purchased by the New South Wales National Gallery)

BY BERTRAM PRIESTMAN

Studio-Talk

We have pleasure in giving an illustration on page 186 of an admirable embossed leather book-cover for "The Passionate Pilgrim," by Miss Mary G. Houston.

A candle-sconce in hammered steel, the work of Miss Gertrude Smith, is illustrated on page 187. It is decorated with a fine enamel panel, representing some tall pine trees and a rich blue evening sky.

Mr. Wickham Jarvis has recently completed a design for a wooden clock-case, an illustration of which appears on page 187.

It is always worth while to make a special note of the manner in which the directors of public galleries turn to account the opportunities that come to them of adding to the collections for which they are responsible. In the case of those galleries especially which buy modern pictures there is a good deal of significance in the purchases

made, for necessarily the works selected are not those that have been hailed by many generations of experts as indisputable masterpieces, but instead, the best obtainable examples of contemporary painters who seem to the men of their own time to be worthy of prominent places among the great art workers of the world. Therefore the recent acquisition of Mr. Bertram Priestman's *Homewards*,

Mr. John Lavery's *White Feathers*, and *My Crown and Sceptre*, by Mr. T. C. Gotch, for the National Gallery of New South Wales, deserves to be recorded. These three artists are ranked as leaders of the modern school by everyone in this country who watches the progress of æsthetic developments, and it is interesting to see that their powers are equally recognised in other parts of the world. On

their merits as instances of sound technical accomplishment the pictures selected are certainly worthy of places in a national collection.

There has been recently growing up in this country a school of what may be called decorative genre painting, a school that includes many of the most ingenious and imaginative of the younger artists who are making with conspicuous success the art history of our times. The chief among these artists is certainly Mr. Byam Shaw, in whose work the combination of qualities



"WHITE FEATHERS"

BY JOHN LAVERY, R.S.A.

(Purchased by the New South Wales National Gallery)

that distinguishes the whole group is best balanced and most complete; but there are other painters who are well worthy to be associated with him. One of these, Mr. Arthur A. Dixon, gave in the picture *The King's Garden*, which he exhibited at the Academy, evidence of the possession of a very pleasant fancy and a very sincere technical method. He has capacities that should gain him

Studio-Talk

wide popularity, and a degree of technical power that should make possible to him really great achievement.

The new National Gallery at Hertford House is best described as an astonishingly varied and wonderful collection of pictures, furniture, bronzes, *objets d'art*, and European arms and armour. The task of displaying to good advantage these miscellaneous treasures required rare gifts of tact and patience, as well as a thorough sympathy with art in many historic manifestations. Mistakes of judgment have certainly been made, but they are few in number and not at all serious. Those pictures, for instance, which are hung too high, like Titian's

Perseus and Andromeda, can easily be lowered, and we may leave the atmosphere of London to tone down the rather obtrusively red walls of several galleries. As a whole, then, the arrangement of the Wallace collection leaves but little to be desired. The general public has now to prove that it knows how to value an inestimable bequest, and we earnestly hope that the furniture and the *objets d'art* will not be vulgarised by the persistent imitators among craftsmen and designers.

The following letter has been received from Mr. C. R. Ashbee:—"I notice, in the first article on 'Suggestions for the Improvement of Sporting Cups and Trophies,' that you give one of the little

cups on page 56 as being designed by me. The cup was designed by Mr. Ernest Codman, the figures modelled by Mr. W. Hardiman and the cup fitted by Mr. J. Bailey. As the cup in question was a gift to me from them, together with other pupils of mine, I am particularly anxious that the credit should be placed where it is due. It is often difficult in work such as is done at Essex House to determine who is and who is not the designer, and where the executant is left free to apply his own fancy the original inspiration is necessarily, and I think rightly, modified."

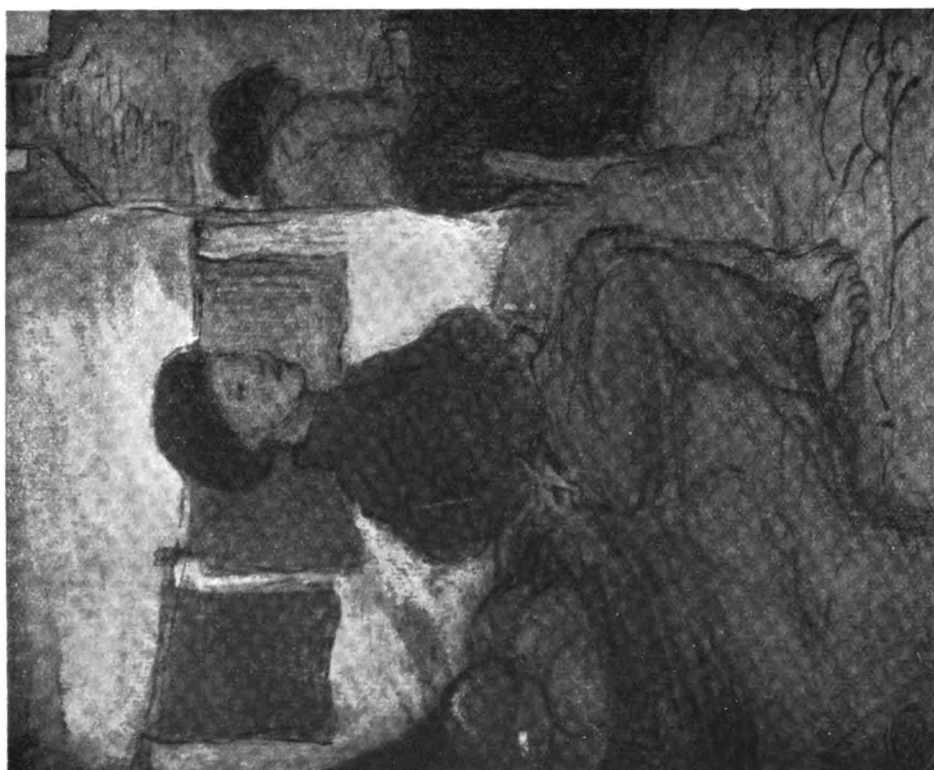
Miss Ethel Kate Burgess, whose spirited studies in water-colours are reproduced on pages 191, 192 and 195, is a student of the Lambeth School of Art. In 1897 she won a valuable scholarship offered by the London County Council, and last year, in November, she won at the Gilbert Sketching Club the first prize for figure composition. It will



"MY CROWN AND SCEPTRE"

BY T. C. GOTCH

(Purchased by the New South Wales National Gallery)



"A YORKSHIRE FISHER BOY"
 (By permission of Selwyn Image, Esq.)
 BY ETHEL K. BURGESS



"ON THE QUAY"
 BY ETHEL K. BURGESS

Studio-Talk

be noted that Miss Burgess has been influenced by Mr. Nico Jungmann. The charm of this true artist's fine rusticity, at once so decorative and so racy of the soil, has touched the spirit of her youthful art; but none can say, with truth, that Miss Burgess imitates. She is true to herself—to her own nature. She draws and paints without premeditation, under a guidance that is intuitive rather than technical; her manner is nervous, impulsive, and hence there is no resemblance between it and the searching carefulness, or the elaborate simplicity, that forms a bond of union between Mr. Jungmann and the earliest great masters of the Netherlandish school—the Van Eycks, Hubert and John.

As Miss Burgess is a young art-student, her studies are to be viewed as apprentice work. They have faults of drawing, some errors of composition,

and some few touches of caricature, of inopportune ugliness; but these defects will pass away, and we are glad to overlook them now for the sake of the admirable strong points, namely, the good colour, the quiet humour, the keen observation, the easy breadth of handling, and the vigour and variety of appeal.

CANADA.—The Woman's Art Association of Canada recently closed its Annual Exhibition, which was in every way successful. The painting section contained, amongst many other works, several Dutch subjects, painted by the President, Mrs. M. E. Dignam, during last summer in Holland; two figure subjects by Miss Florence Carlyle, a clever young Canadian, whose illustrations are appearing in several American publications; a group of subjects by Miss Muntz, including two Dutch women in characteristic dress, and *Master Baby*, a child in white seated on a red floor; some French water-colours by Miss Hawley; and a few contributions from the Woman's Institute, London, England. A number of unframed sketches, the summer work of the members; some designs mainly for book covers; and the clever black and white work, mainly for posters, of Mrs. Emily Elliott; and a commendable collection of miniatures on ivory and china contributed to the interest of this part of the exhibition.

The main purport of the exhibition, however, was to discover Canada's whereabouts in handicrafts particularly suitable for women, as well as to give illustrations of the achievements of different nationalities and periods. Investigation revealed quite an amount of attention to lace-making, in individual effort, very good examples of Honiton, Point, and Limerick lace being forthcoming. Many beautiful articles were also carried out in leather. The extent of the interest in wood-carving was seen in well-carved chests, frames,



PENCIL SKETCH

BY ETHEL K. BURGESS

"YORKSHIRE FISHERFOLK"
FROM A WATER-COLOUR DRAWING BY
ETHEL KATE BURGESS







Studio-Talk

chairs, tables, etc. Good examples of book-binding, as well as modern embroidery on linen and painting on silk, were to be seen; while in the metal-work section a *repoussé* brass plaque by the President was noteworthy. Two pieces of native pottery by Mrs. Birely, of Hamilton, proved that pottery was within easy reach of Canadian women, very suitable clay being at hand. Two clever designs, one for point lace, and another for a carpet, were by Miss Marion Living, of Ottawa. Miss Living has given years of study to the principles of designing, and has also spent months in a carpet manufactory, studying the practical side of the work.

I hope to return to the subject of this interesting exhibition in my next letter.

J. G.

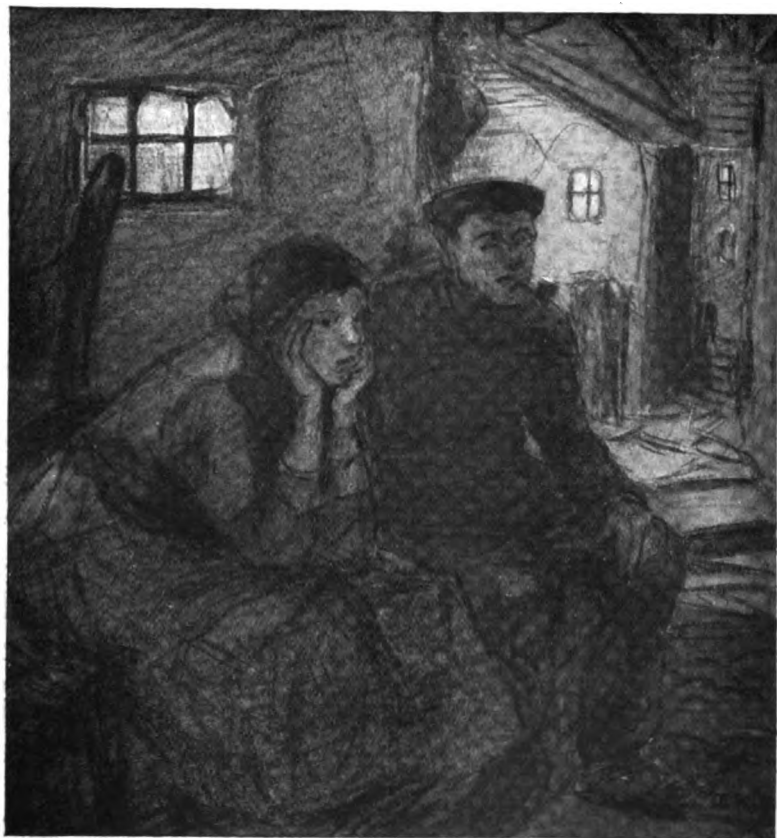
LIVERPOOL.—The exhibition at the Walker Art Gallery of a selection from the students' work in the City of Liverpool School of Architecture and Applied Art shows decided general progress since the last

exhibition. The Director, Prof. F. M. Simpson, and his able staff of assistants deserve full credit for the result of the year's work, the high standard of design and the excellence of the craftsmanship being very perceptible in each of the several sections.

The work of the architectural students evinces good practical acquaintance with planning and design as well as with the details of construction. R. P. Jones showed a creditable set of sketches of old work, chiefly from English cathedrals, and a model of a well-planned country house. One of the most versatile of the students is Miss G. A. Williams, who exhibited drawings and paintings from life, landscape sketches, and quick studies—copper *repoussé* work, design for leaded glass and silver work, some excellent modelling from life—several well-designed altar panels in low-relief coloured plaster, models for sundial, drinking trough, and for wall decoration, as well as various designs and illustrations in pen and ink. Her industry and skill won her some of the premier prizes, together with the City Council £60 scholarship.

In the decorative design class under Mr. Herbert McNair, Miss Christine Angus and Miss Olive Allen contributed some cleverly-executed illustrations in pen and ink, theatre posters and stencil friezes, and there was a good embroidered handkerchief case by Miss A. Kay. Miss M. Collen's wallpaper and frieze, and Miss C. Meyer's stained glass also deserve commendation.

Mr. Charles J. Allen's students continue to make admirable progress in modelling from life, and from the cast, and in designing for plaster decoration to wall surfaces for subsequent treatment in colour.



"THE END OF THE DAY"

FROM A WATER-COLOUR BY
ETHEL K. BURGESS

Studio-Talk

The metal-workers have reproduced some admirable specimens of craftsmanship in wrought ironwork under Mr. J. Platt, and in beaten copper-work under Mr. R. Ll. B. Rathbone. In both branches a high quality of design is well maintained. There are promising signs of vigour also in the stained and leaded glass designed and executed by the students, but the wood-carving and furniture construction classes remain in a more elemental stage.

Some additional illustrations of works shown at this exhibition will appear in the next number of **THE STUDIO**.

H. B. B.

PHILADELPHIA. — With the view of affording to decorative artists employed during the day on work from which they derive their necessary sustenance an opportunity of developing their creative powers and originality of conception, the Unity Art Club of Philadelphia was organised in the year 1889 by a group of students just graduated from some of the Industrial Art Schools. At present the Club has two large ateliers that communicate, one of which is used for the purposes of a night life drawing and modelling class; the other for a library and meeting room and by those engaged in draughting designs. The walls have been decorated by the members themselves, and are made interesting by numerous plaster-casts of their own work and by studies from the nude and draped figure in oil, water-colour, and black and white.

There are features in the practical management of the Club which distinguish it from any other. No strict rules are observed as to hours of work, every member having keys to the ateliers and being at liberty to come and go at any time he likes. There are, however, regular classes in modelling and drawing from the nude and draped figure three nights in the week throughout the year, except during June, July, and August.

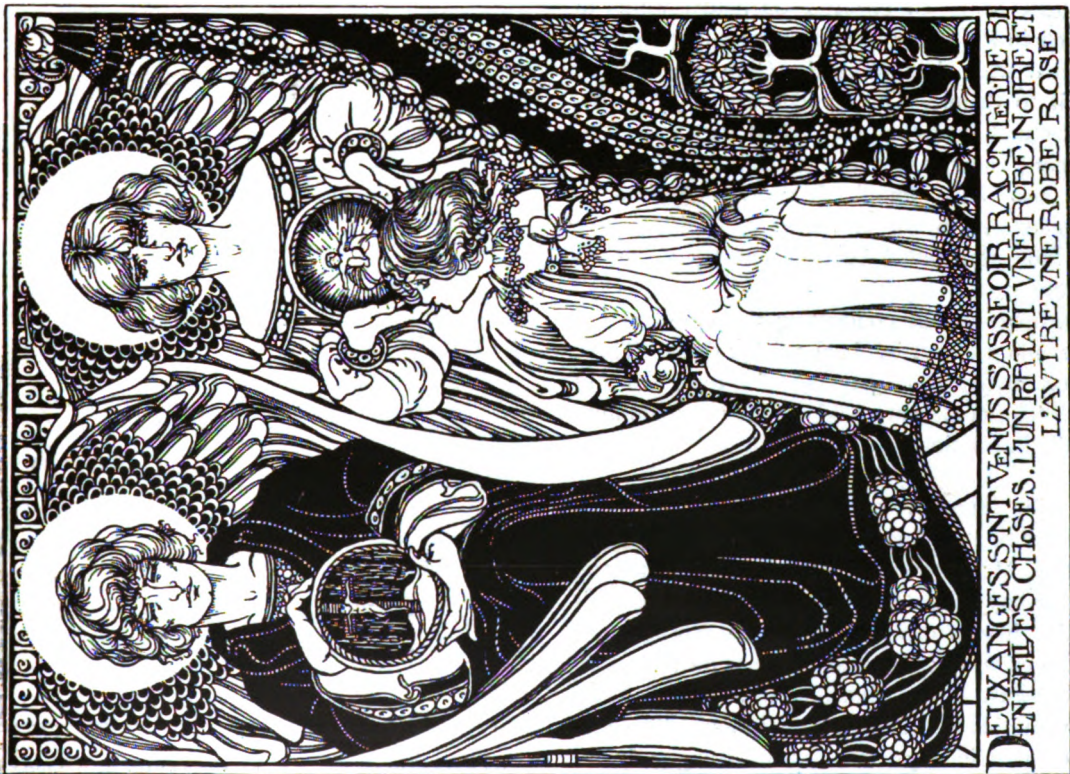
From time to time subjects of original design are proposed to be worked out in clay and reproduced in plaster or metal. Most of the members have interesting results to show of this kind of experiment; but while those who have the time are expected to carry out work of this kind it is not regarded as compulsory, for it often



BOOK ILLUSTRATION

BY GERTRUDE A. WILLIAMS

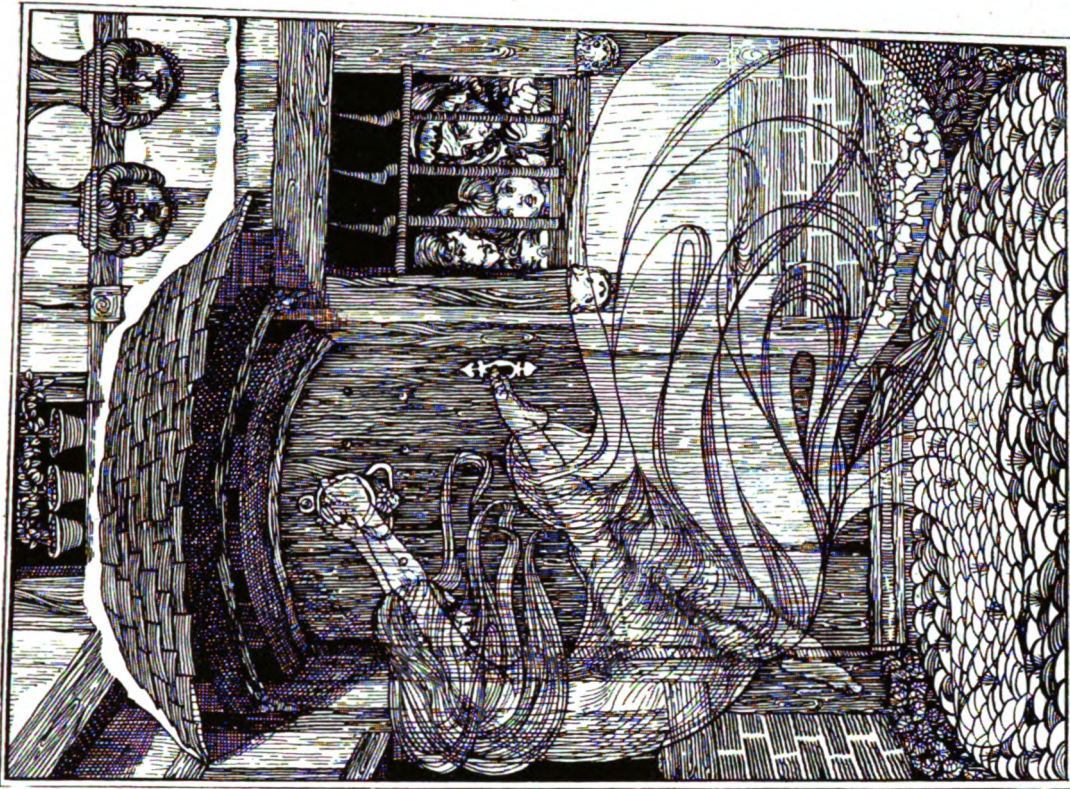
(See *Liverpool Studio-Talk*)



DESIGN

(See *Liverpool Studio-Talk*)

BY CHRISTINE ANGUS

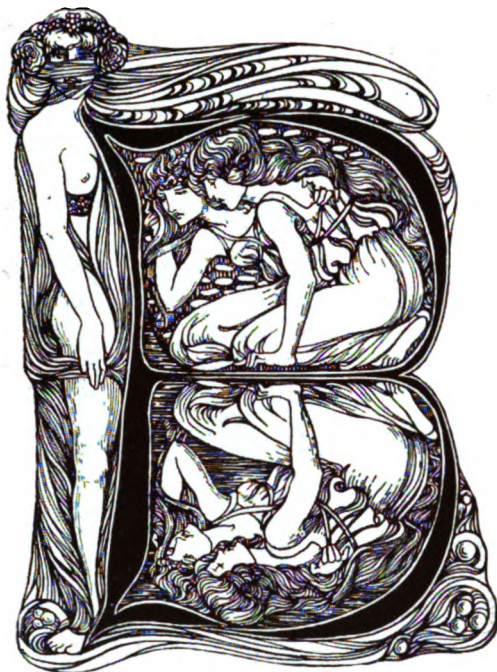


"MY LADY WIND"

(See *Liverpool Studio-Talk*)

BY CHRISTINE ANGUS

Studio-Talk



INITIAL LETTER BY CHRISTINE ANGUS
(See *Liverpool Studio-Talk*)

happens that more urgent calls of family support and aid require immediate attention. The members, being all engaged on actual works in progress in Philadelphia and surrounding districts, find that what they do at the Club is of decided benefit to them. This applies especially to the architectural sculptors and wood carvers. The designers, engravers, and modellers of metal work also have found themselves inspired to higher efforts in the direction of artistic work than those demanded by their employers.

The expenses of conducting the club are not heavy, and are met by fixed weekly dues. These are just sufficient to pay bills for rent, fuel and light. The models are paid by the members individually in rotation.

In the autumn of 1898 the Pennsylvania Academy of the Fine Arts, through the Managing Director, Mr. Harrison S. Morris, invited the club to make use of the Life Modelling Room of their building free of expense. The offer was accepted and the classes were continued there for two years. Subsequently it was thought more convenient to renew the studies at their own rooms. The present commodious quarters were then engaged, and are found in every way suitable.

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The club counts among its members three architectural sculptors, two wood carvers, two designers of metal work, two engravers of plate, one fresco painter, one water-colour painter, and two illustrators on the daily papers. For these last men and others whom they bring in there is a costume class on Sunday afternoons during the winter season. The objects of the organisation are somewhat similar to those of the "Art Worker's Guild" formed by Mr. H. Bloomfield Bare at Philadelphia in 1891, but it existed previous to that date and has in its membership some of the same men, and is intended more for actual handicraftsmen.

E. C.



ILLUSTRATION BY GERTRUDE A. WILLIAMS
(See *Liverpool Studio-Talk*)

Reviews



"LITTLE ST. BRIDE OF THE MANTLE"

(See *Liverpool Studio-Talk*)

BY GERTRUDE A. WILLIAMS

REVIEWS.

Annancy Stories. By PAMELA COLMAN SMITH. (New York: R. H. Russell.)

Widdicombe Fair. With pictures by PAMELA COLMAN SMITH. (New York and London: Harper and Brothers.)—Miss Pamela Colman Smith is a young lady artist and author from Jamaica who has recently settled in the United States. As an illustrator she possesses some remarkable qualities of boldness and individuality, and—if she is able to preserve these qualities—while maturing and perfecting the more technical side of her work, she will probably achieve no little eminence as a book illustrator and decorator.

Her productions are seen at their best in the coloured stencil-pictures illustrating the poem *Widdicombe Fair*. These are quite astonishing in their ingenuousness and in their force of delineation; while, as examples of coloured hand-stencil work, they are altogether unique. Although her methods are in no sense an imitation of the technique and mannerism of the Japanese, yet the result in the case of these coloured pictures—prints we cannot justly term them—is quite as decoratively satisfactory as are the best Japanese colour-prints, and consider

ably more so than many of the European imitations of Far Eastern work. Miss Smith has a rare sense of humour, and she is also possessed of the most important qualifications that go to make the successful caricaturist. Perception and knowledge of form are at present lacking in her work, rather than power of expression. But her failings are only such as experience and time can easily remedy, and we shall look forward with confidence to the satisfactory development of her unquestionable talents.

Die Buecher der Chronika der drei Schwestern. Illustriert von H. LEFTER und J. URBAN. (Berlin: J. A. Stargardt.)—The important drawings which accompany this remarkable fairy romance, and



DESIGN FOR A CATALOGUE COVER

(See *Liverpool Studio-Talk*)

BY OLIVE ALLEN.

Reviews

the manner in which the entire work has been arranged and printed, are strong evidence of the enormous progress which has been made in recent years by Germany in the art of illustration and book-making. Both the black-and-white and colour work with which the pages are so adequately decorated, are of a very high order, some of the black-and-white work being especially strong and admirable. We cordially recommend this interesting and attractive book to the attention of our readers.

Yankee Girls Abroad. By J. M. FLAGG. (London: Sands & Co.) Price 16s.—A dozen smartly drawn illustrations of the "poster" class reproduced in colour. Although the type of face and figure of several of the studies recall to us the Dana Gibson model, and although there is generally a lack of distinction and personality in the method of treatment, the drawings are not devoid of merit. There is a welcome diversity in the schemes of colour employed in the series.

Artistes et Amateurs. Par GEORGES LAFENESTRE, Membre de l'Institut. (Paris: Société d'Édition Artistique, Rue Louis le Grand.) Price 6 fr.—It is a long time since we have read such a thoughtful book on art as this admirable collection of twelve essays and lectures by M. Georges Lafenestre. The choice of subject is varied and felicitous, and the author shows throughout the volume a wide and genial knowledge and discernment that it would be difficult to rate at too high a level. The essay on *Titian and the Princes of his Time*, the lecture on *Van Dyck in France*, and the criticism of *Rembrandt van Ryn*, will probably appeal first to most lovers of old art; but M. Lafenestre is at his best, we think, when he becomes patriotic, as in the historic account he gives of *L'Esprit Français dans les Beaux-Arts*. It is always pleasant to meet with a critic who recognises that the cosmopolitanism of the appeal made by true genius is not weakened but strengthened by the preservation of racial characteristics. This truth is brought home to us by all the most national forms of art, from the ancient Egyptian to the modern Japanese. M. Lafenestre draws attention to those gifts of the spirit which ought to be permanent in the art of Frenchmen; and in another essay, dealing with *The Foreign Painters at the Exhibition of 1889*, he is equally sympathetic and just towards the ascendant qualities of other nations.

Homeric Similes. Designs by EDGAR BARCLAY. (London: George Bell & Sons.) £2 net.—The similes contained in the Iliad are oftentimes of

considerable poetic beauty, and are always sufficiently notable to form excellent subject for the use of the painter and illustrator. Thus, according to the author, in Book II., line 110, the Greeks hasten from their ships and huts to the General Assembly, when it is proposed they should return to their native land, and are likened to bees swarming from a hollow rock and migrating to a flowery vale. Again, in line 175, the speech of Agamemnon being ended, there is a sudden movement in the assembled hosts, which are of divided mind whether to remain and reap the fruit of their toil or to set sail. They are described as waves of the sea driven by the wind, and as waving corn bent by the wind. Twenty-six of such similes are illustrated by photogravure reproductions of Mr. Barclay's drawings, all of which are attractive, and some of especial beauty. The Introduction, Catalogue of Similes, Greek text and translations are in every respect adequate, and we cordially endorse the hope of the author, expressed in his Preface, that "the Book may be considered appropriate as a prize for boys in the upper forms of classical schools."

Hampstead Etchings. By W. MONK, R.E. (London: 86 Felloes Road, N.W.) Price £5 5s.—The seven etchings contained in a portfolio and entitled as above consist of views of *The Firs—Spaniards, Jack Straw's Castle, Cottages at North End, London—from Hampstead, The Leg-of-Mutton Pond, The Spaniards' Inn, and The Ride—Hampstead Heath*. This charming collection of plates, limited to one hundred complete copies, deserves to become popular among the many lovers of old Hampstead, not only on account of the subjects selected, but also for the reason of the technical and artistic value of the impressions. It is somewhat to be regretted that the artist should have selected the especially excellent plate of *The Firs—Spaniards*, for use as a sort of title-page, and by the addition of lettering detracted from its suitability for framing purposes. With this exception, however, we have no comments to make that are not favourable. It would make a most welcome gift-book.

We have received from Casper's Kunst-Verlag, Berlin, a portfolio of sketches by G. KLIMT which, whether regarded as examples of artistic work or of clever reproduction, are alike remarkable and satisfactory. The beautiful female heads so gracefully delineated by the artist would form, when suitably framed, most attractive prints for wall decoration.

Awards in "The Studio" Prize Competitions

AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

DESIGN FOR
THE DECORATION OF A DINNER PLATE.

(A L.)

IN view of the fact that it is extremely difficult in these days to find a well-designed dinner plate, we think, on the whole, that our competitors may be congratulated on their work in this competition. The design by *Blanche*, to which the first prize has been awarded, is well adapted to the ordinary-shaped dinner plate, and when carried out in the colours of the original drawing, would undoubtedly be successful. An octagonal plate would probably not commend itself to some households, but the design by *Assiette*, which obtains the second prize, is carefully thought out, and is both effective and suggestive of other combinations on similar lines. Each of the other designs illustrated has certain points of merit, which should commend them to the attention of manufacturers.

Some other good designs have been received, but in several cases the shapes represented would be ill adapted for use as dinner plates. This is a detail to which attention should be carefully given.

THE FIRST PRIZE (*Two Guineas*) is awarded to *Blanche* (S. C. Kramers, Vieuwe Schoolstraat 7, Den Haag, Holland).

THE SECOND PRIZE (*One Guinea*) to *Assiette* (Edward H. Rouse, 33 Chesholm Road, Stoke Newington, N.).

Honourable mention is given to the following:—*Catalonia* (A. B. Waller), *Dux* (Nellie Harvey), *Erin* (A. E. Lisle Swinny), *Horty* (Frederick C. Davies), *Iris* (Lucy Dixon), *Jumbo* (Alice F. Beavis), *Mazeppa* (Marguerite de Roussado), *Owl* (Maud C. Fisher), *Prairie Flower* (Rosalie F. Pennell), *Palissy* (Wilfrid Wetherell), *Pussy* (Minnie F. Bulgin), *T'other Guv'nor* (Edward Pay), *Tramp* (David Veazey), and *Turtium* (Emma L. Cowlman).

DESIGN FOR A VIGNETTE OR TAILPIECE.

(B L.)

Some good designs have been sent in for this competition which are more suitable as head-pieces than tail-pieces. Book ornaments of this kind should not be overloaded with "subject." Some of the designs sent in are quite important land-

scapes, or are too anecdotal in character. Pleasant or suggestive decoration is required rather than illustration. This will serve as an explanation to some competitors why their very charming studies have not been selected for reproduction.

THE FIRST PRIZE (*One Guinea*) is awarded to *Pan* (Fred H. Ball, 8 King John's Chambers, Nottingham).

THE SECOND PRIZE (*Half-a-Guinea*) to *Malvolio* (Olive Allen, The North Hall, Launceston).

Honourable mention is given to the following:—*Black Spear* (Marjory P. Rhodes, Whiston Grange, Rotherham, Yorks), *Artifex* (H. P. Shapland, Albyns, Barnstaple), *Crescent* (Charles E. Wanless, 31 Westborough, Scarborough), *Gus* (Gertrude Straker, "Glenburn," Worcester Road, Sutton, Surrey), *Horty* (F. C. Davies), *Gumbobble* (R. P. Gossop, 4 Garden Studios, Manresa Road, Chelsea, S.W.), *Indie* (Roy Gill, 16 Butt Road, Colchester), *Isca* (Ethel Larcombe, Wilton Place, St. James's, Exeter), *Ivy* (Ivy Millicent James, Fortfield, Weston-super-Mare), *Hazel Nut* (Ada Hazell, Castle Street, Farnham), *Jawkor* (Janet Simpson), 199 Camberwell Grove, Denmark Hill, S.E.), *Lily*, (Miss E. V. Tyler, St. Magloire, Bordeaux Harbour, Guernsey, Channel Islands), *Leeksey* (Ernest A. Taylor, 9 Esplanade, Greenock, N.B.), *Melia-gaunce* (Christine Angus, 81 Dale Street, Liverpool), *Nox* (Tom Day, Compton Villa, Paragon Road, Western-super-Mare), *Pentraith* (M. E. Lloyd, 48 Devonshire Road, Liverpool), *Auriel* (C. G. Glennie), *Assiette* (Edward H. Rouse), *Brush* (Percy Lancaster), *Comyn* (Robert Hamilton), *Dux* (G. C. Duxbury), *Gamma* (Marguerite Mallet), *Lino* (Clifford J. Beese), *Nancy* (Hannah Sandeman), and *Persian Pussy* (Catherine Ward).

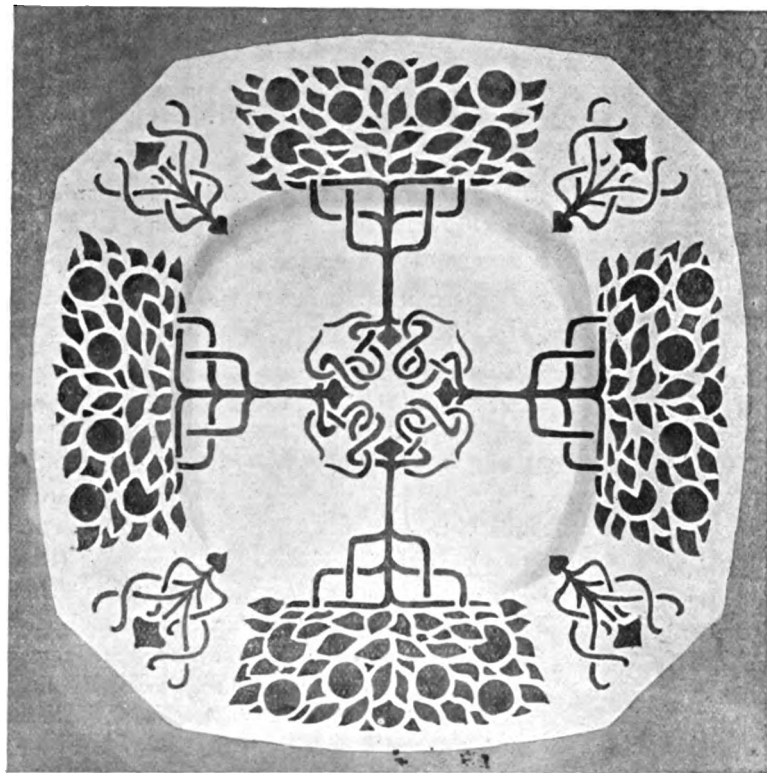
SUMMER LANDSCAPE.

(D XXXIV.)

THE FIRST PRIZE (*One Guinea*) is awarded to *Sweet Pea* (Miss Rochussen, Krenzmaad, Wilderswyl, Interlaken, Switzerland).

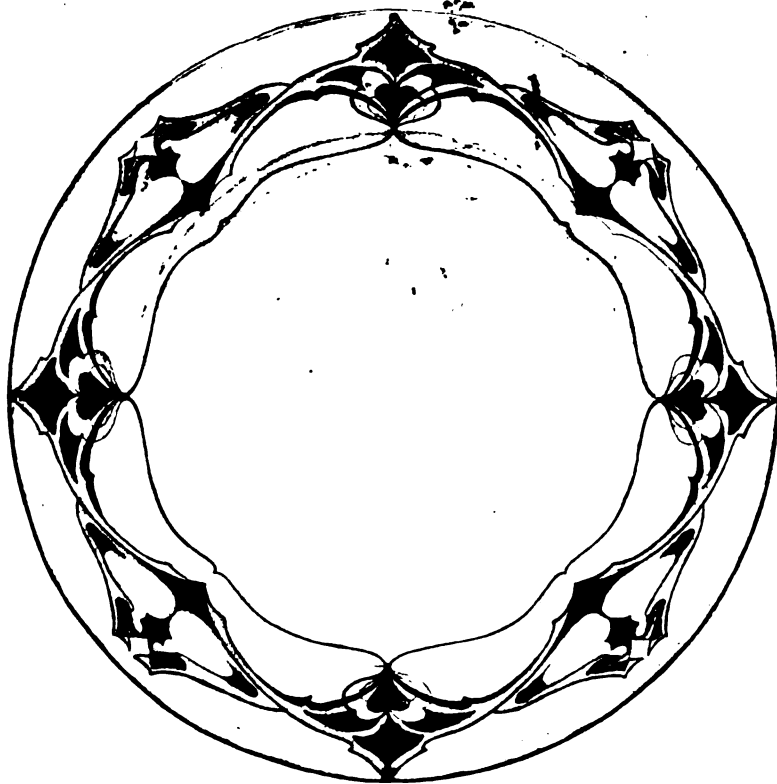
THE SECOND PRIZE (*Half-a-Guinea*) to *Barmaz* (Joseph C. Smith, Champéry Valois, Switzerland).

Honourable mention is given to the following:—*Aquarius* (Agnes B. Warburg), *Icare* (M. Leon Degoix), *Laren* (Margot van Maarseveen-Knipscheer, Amsterdam), *Normandy* (A. Charrel), *Poppo* (T. K. Evans), *Troutsdale* (A. H. Robinson), and *Yaffti* (Miss C. H. Gunner).



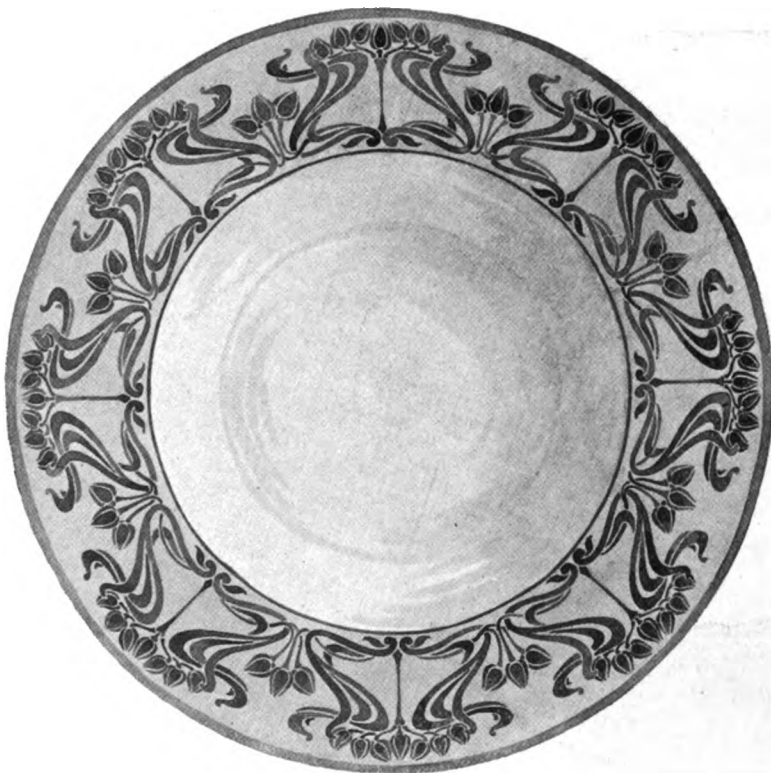
"ASSIETTE"

SECOND PRIZE (COMP. A L.)



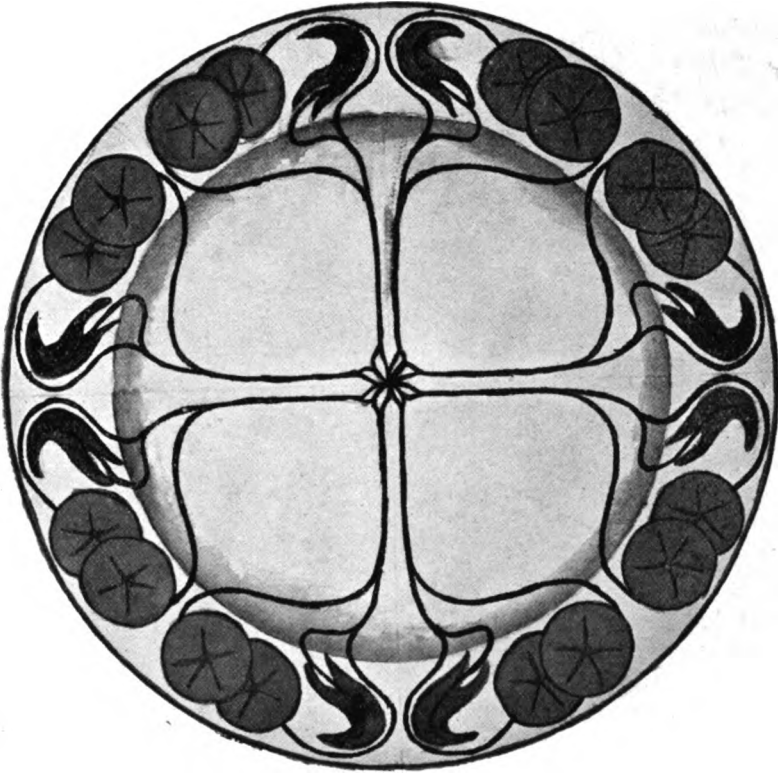
"BLANCHE"

FIRST PRIZE (COMP. A L.)



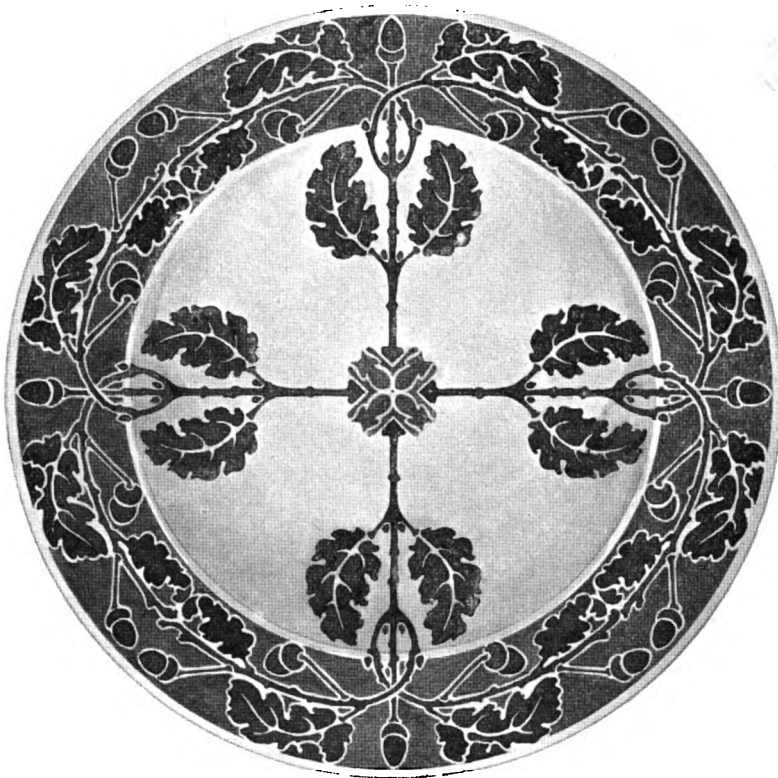
ION. MENTION (COMP. A I.)

"ERIN"



RON. MENTION (COMP. A I.)

"MAZEPPA"



"T'OTHER GUV'NOR"

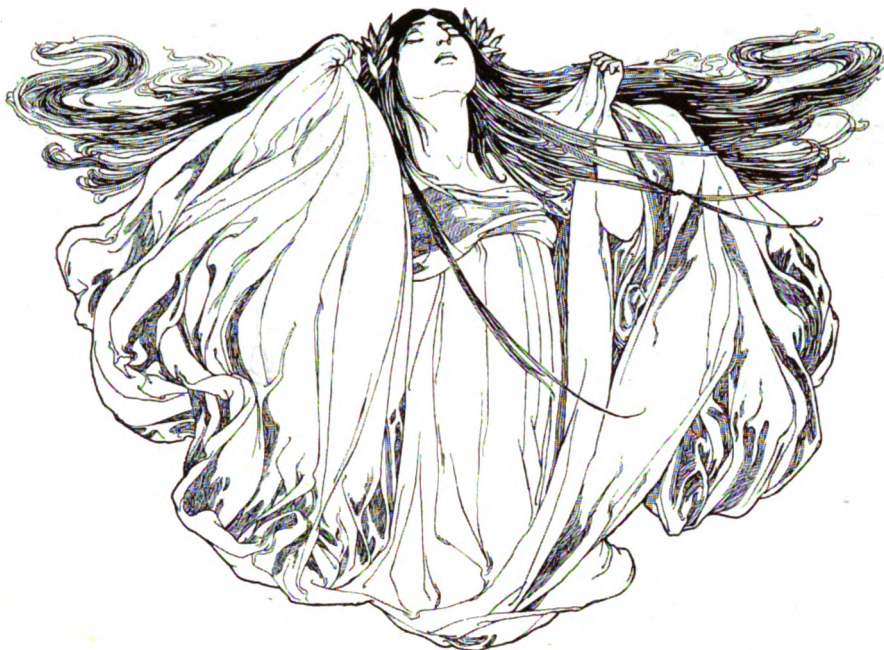
HON. MENTION (COMP. A L)



"LA TOSCA"

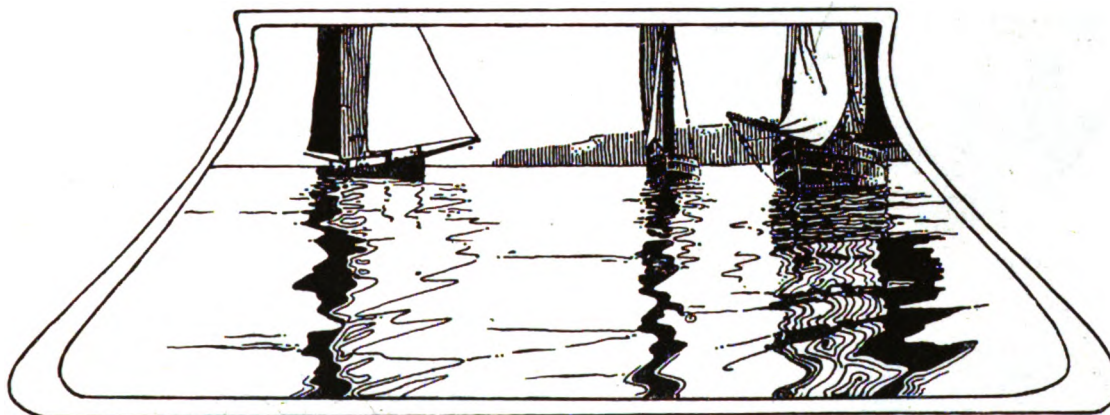
HON. MENTION (COMP. A L)

Awards in "The Studio" Prize Competition B L



FIRST PRIZE

"PAN"



HON. MENTION

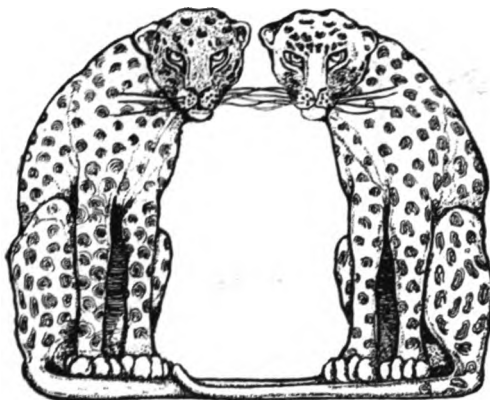
"CRESCENT"



HON. MENTION

"BLACK SPEAN"

Awards in "The Studio" Prize Competition B L



SECOND PRIZE

"MALVOLIO"



HON. MENTION

"ISCA"



HON. MENTION

"GUMBOBBLE"



HON. MENTION

"JAWKOR"



HON. MENTION

"HORTY"



HON. MENTION

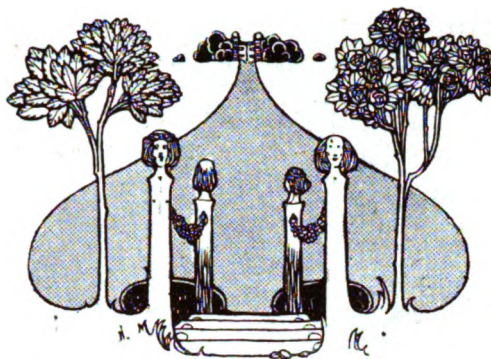
"IVY"

Awards in "The Studio" Prize Competition B L



HON. MENTION

"GUS"



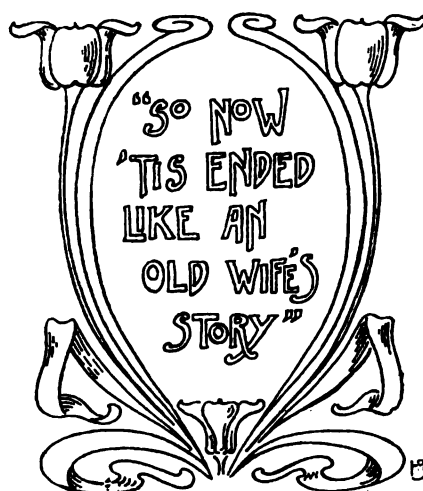
HON. MENTION

"GUMBOBBLE"



HON. MENTION

"LEEKSEY"



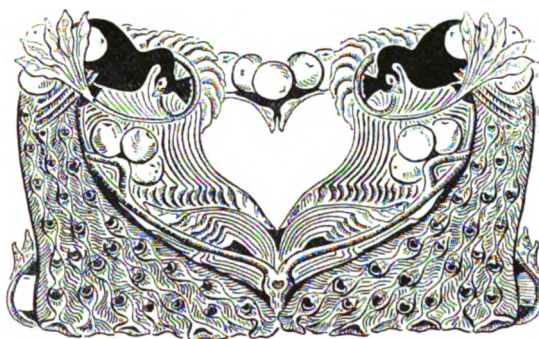
HON. MENTION

"ARTIFEX"



HON. MENTION

"HAZEL NUT"



HON. MENTION

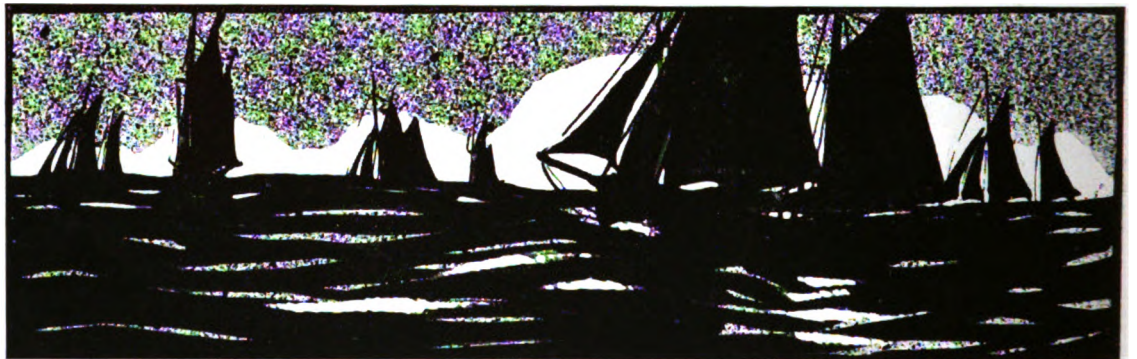
"LILY"

Awards in "The Studio" Prize Competition B L



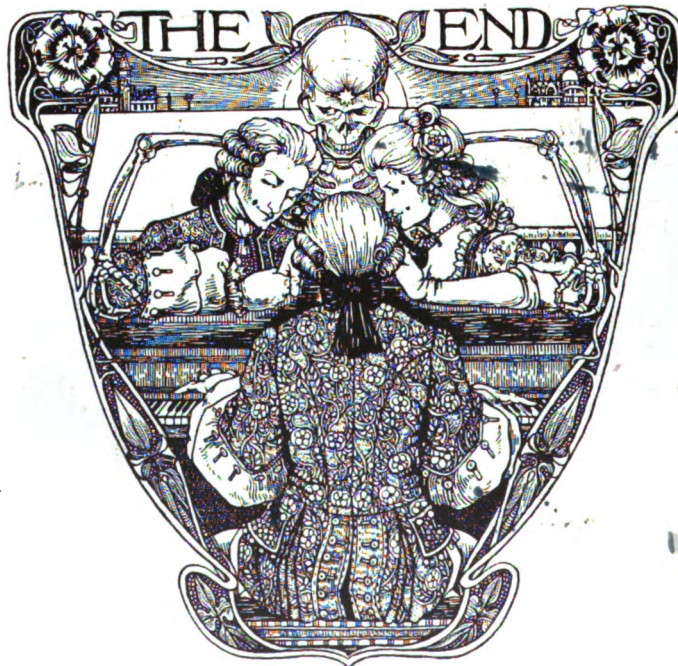
HON. MENTION

"INDIE"



HON. MENTION

"NOX"



HON. MENTION

"MELIAGAUNCE"



FIRST PRIZE (COMP. D XXXIV)
"SWEET PEA "

The Lay Figure

THE LAY FIGURE, ON MEDALS AND THEIR USES.

“THEY do these things better in France,” remarked the Art Critic sadly. “In France alone a just value is placed on the importance of the glyptic art. Yet medals have a mission so clearly defined that its utility ought to be recognised by all nations.”

“Why employ the word ‘mission,’” the Philosopher asked sharply, with a covert sneer. “It implies that medals are sentient and articulate, that they think beyond the moment and beyond themselves, have charitable hearts and minds, and act with premeditation for the good of mankind. You critics often make use of terms that endow works of art with a self-conscious anxiety about the public weal. Beautiful medals have, no doubt, an artistic *influence*! it is your business to say so, and not to prattle about missions.”

“A Daniel come to judgment! yea, a Daniel!” laughed the Journalist.

“But I deserved his censure,” said the Critic. “Let us, then, consider the artistic influence of medals. In France, unquestionably, this influence is far more potent, far more spread among the people, than in any other country. It is felt there by persons of every age, station and condition; for French medallists, thanks to the wise assistance they receive from the Ministry of Fine Arts and the Directors of the Mint, are able to put into circulation such beautiful things as commemorate the joys and sorrows of home, and the changing fortunes of the nation’s history.”

“Quite true,” said the Man with a Clay Pipe. “At the Salon this year there are portrait medals, marriage medals, and medals devoted to charity, to religion, to art (like Yencesse’s *Van Dyck*), to literature (like the same artist’s fine *Bossuet*), to history (like Mouchon’s *Jeanne d’Arc*), and to shooting, agriculture, and what not besides.”

“Remember, too,” said the Critic, that there are medals for school prizes, and medals to remind children of their First Communion. I suppose you have seen Coudray’s *Orpheus*, an exquisite medal for music, as exquisite in conception as it is lovely in execution. You can buy his work, as well as many others, at the Mint in Paris. You go there, you are received with the greatest courtesy, and for trivial sums of money, ranging from 2 francs 50 to 10 francs, you buy what pleases you best, and return home with the medals carefully packed in neat little cases. Would that we could do as much here!”

The Lay Figure nodded approval. “That is a good thought,” he said. “What a blessing it would be if musical societies and schoolmasters could buy such prizes at the Bank of England!”

“Don’t forget the sporting clubs,” cried the Journalist. “If fine medals could be bought for a few shillings, they would be very popular as sporting prizes. The awards now given are often ridiculously inappropriate. I know a lad of thirteen who received last week a brandy flask for being third in a mile handicap. The fourth prize, given by the schoolmaster’s maiden aunt, was a tea-cosy, or something equally useful to a boy.”

“The absurdity of such prizes,” said the Critic, “caused a friend of mine to ask a well-known sculptor if he had time to make a medal for some athletic sports. The sculptor was quite willing to undertake the work, but his terms were prohibitive. He asked £100!”

“Oh! it is out of the question to have special medals made for every occasion,” said the Philosopher, “and there would be no sense in requiring it to be done.”

“What a chance lies open to some enterprising firm of medallists!” said the Man with a Clay Pipe,—“some firm wishing to associate itself with the Art Movement. Half-a-dozen good medals designed by some of our best sculptors—real little works of art—would be eagerly sought after by the givers of prizes and by collectors. There’s not only money in it, but plenty of *kudos*. If I were not too lazy—and it were not so hot,” he perspiringly added, “I would start the business myself.”

“To day, moreover,” said the Critic, “the art schools are becoming ever the more wideawake to the fact that they cannot educate too many efficient craftsmen. They have given but little attention to the glyptic art, but I see no reason why attractive medals for many purposes should not be made in all Government art schools, and then sold by some agency appointed by the State. Why should not this be done in all countries? It would benefit the public at large, and it would be of the utmost service to students of ability, who, on leaving their academies, would be known by name and respected.”

“Whatever may be said about your suggestion,” remarked the Lay Figure, “something ought to be done to popularise medals, especially in England, America, and Germany. In France it is already *un fait accompli*.”

THE LAY FIGURE.



"THE HERALD OF NIGHT"
BY ARNESBY BROWN

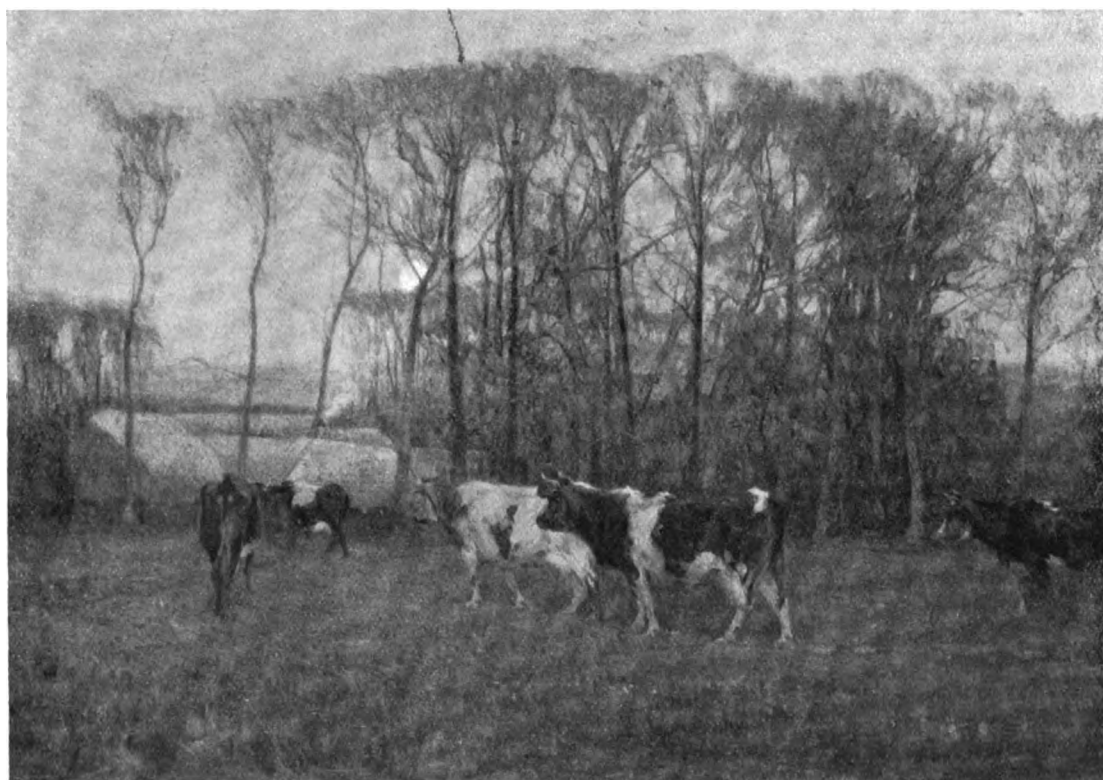
The Work of Arnesby Brown

THE WORK OF ARNESBY BROWN.

It is interesting to see how great a hold the spirit of romanticism is gaining upon a considerable section of the British School. Among the younger painters, especially, the inclination to substitute for pure realism a certain naturalistic sentiment is extremely evident. This sentiment is expressed partly in their manner of choosing the particular types of subjects with which they occupy themselves, and partly in their significant preference for a decorative freedom of method over that pedantic exactness by which the executive devices of the imitative artist are usually distinguished. The naturalism that these younger men affect is of an essentially abstract kind. It is based upon and controlled by the closest study of Nature; but it is concerned rather with the larger subtleties of the open air, with the gradations of tone masses, with the harmonising of aerial colour, and with the working out of problems of illumination, than with the obvious facts and commonplaces of modern life that

call for nothing more than reasonable accuracy of vision and a decent command over the tricks of the painter's trade.

Really, there is in process of development a phase of art practice that is not entirely referable to earlier authorities. A century or so ago the romanticist was an artificial designer who lived in a world of his own creating, and set himself up as being practically independent of Nature. He had certain rules laid down that he considered himself bound to observe, and so long as his productions satisfied these conventions it was quite immaterial whether or not he showed that he had a capacity for noting and recording natural effects. All this was changed when it became the fashion to be strictly and formally realistic, and to admit no principle that did not involve the closest possible regard for mere actuality. The realists, with their creed that everything must be painted exactly as it appeared, without selection and without modification or rearrangement, professed to look down upon the pretty artifices of the romanticist, and denied him the right to be taken seriously. They posed as the men who were upholding the



"HOMEWARD"

BY ARNESBY BROWN

(In possession of the Corporation of Preston)

The Work of Arnesby Brown

credit and reputation of pictorial art, they were the only sincere students of Nature; while he, with his ideas of composition and adaptation and his horror of everything that was ugly or commonplace, was a heretic and an unbeliever, whose work deserved ridicule on account of its affectations, and blame because of its unorthodoxy.

Now we are witnessing a movement that marks a safe compromise between these representatives of two extremes of æsthetic opinion. The romantic spirit has not died out in art, and realism has not imposed its hard and uncompromising formality upon the practice of the better men. Instead, the two creeds have inter-married, and their offspring shows itself possessed of the finer qualities of both parents. The combination is in some respects peculiar, for it gives results that have not been arrived at before, and promises to lead to artistic achievements that will be quite unlike those upon which modern traditions have been based. The men of to-day have learned to make their art an intellectual exercise, and to use their powers of discrimination to help them in the selection of

material that is properly adaptable. They do not refuse to study the world about them or to occupy themselves with motives that are at first sight commonplace enough; but they do decline to make the exact realisation of these motives the beginning and end of their practice.

It is by virtue of its possession of true poetic qualities that the work of Mr. Arnesby Brown takes its place among the best illustrations of the new romantic movement. He is one of the artists who can be most safely instanced as an exponent of the present-day creed with regard to the adaptation of natural details to the exigencies of pictorial design; and he is typically a leader of the movement that is enlarging the scope of our native school and adding appreciably to its æsthetic authority. His romanticism is essentially sound and well balanced, without extravagance or excess of fancy, and yet distinguished by a full measure of imaginative charm. It has just the right touch of pastoral simplicity that is necessary to keep it in harmony with that note of country life which so many artists are at this moment wisely striving to



"THE DRINKING POOL"

(In possession of the City of Manchester Permanent Collection)

BY ARNESBY BROWN

The Work of Arnesby Brown



"THE HAYFIELD"

BY ARNESBY BROWN

make clearly heard in their pictorial production, but this simplicity is gained by no sacrifice of important technical qualities. Mr. Brown has taught himself well what to leave out, and what to refine and modify, without losing the essentials of his subject. By his mode of treatment he makes the rural motives that he selects fully worthy of supporting a romantic intention, and carries them through to successful accomplishment without departing from the æsthetic principles that he regards as best fitted to guide his practice.

Possibly he owes part of his poetic instinct to heredity. Poetry is certainly in his family, for among his relatives he includes the veteran writer Philip James Bailey, whose "Festus" has taken an honourable place among English classics. He had, too, the advantage in his boyhood of being encouraged in his artistic aspirations, so that, instead of having to fight his way painfully against misunderstanding and opposition, he was able to develop his personality in a congenial atmosphere, and to find his right direction at a time when most young artists are only just beginning to feel a vague consciousness of the powers to which they wish to

give expression. Decidedly he has matured earlier than most of the men who are professionally his contemporaries, for he is now, at the age of only thirty-four years, a man with an established reputation, and is recognised as a painter who has passed well beyond the stage of probation.

In his training, at all events, there was nothing abnormal to account for his development in an unusual way, and there were no special influences that might be held to have shaped his opinions unexpectedly. His first education in the practice of art was obtained at the School of Art at Nottingham, his native place; and though for a short time, after this introduction to the painter's profession, he diverged into office work, he soon decided that the way there pointed out to him was the one that he intended to follow. At nineteen he became for eighteen months a pupil of Andrew MacCallum, the landscape painter, studying with him in the country; and then, in 1889, he began a three-years' stay at Bushey as a student of the Herkomer School. There he was able to gain that close knowledge of the human figure which gives now to his productions their certainty of drawing and their

The Work of Arnesby Brown



"LABOURERS"

BY ARNESBY BROWN

soundness of construction ; and by constant practice under thoughtful supervision he acquired the complete grasp of technical details that was necessary for the free statement of the ideas that he wished to express.

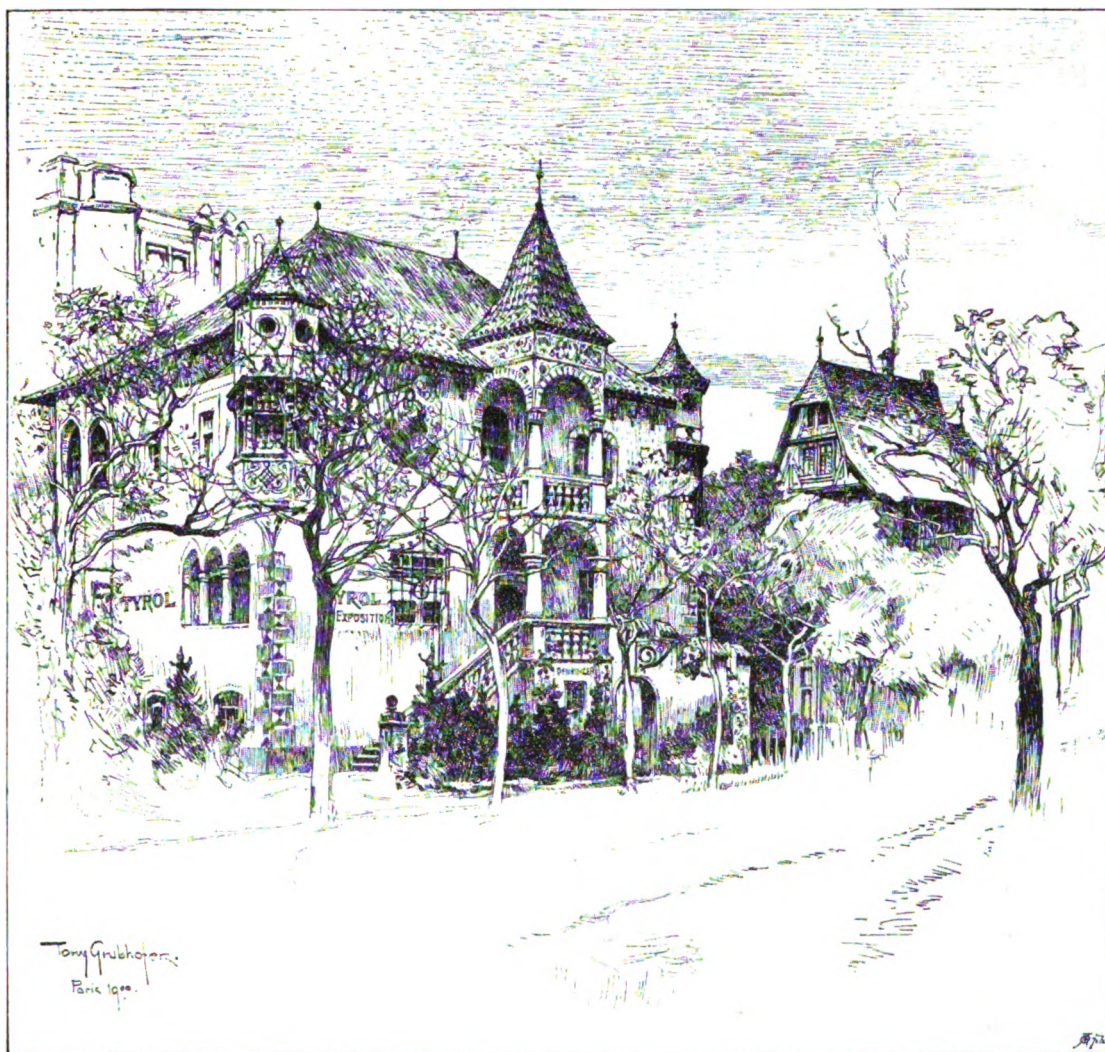
His first appearance as an exhibitor was made at the Academy only a year after he entered the Bushey school. He exhibited a picture called *A Cornish Pasture*, which was the result of his first visit to St. Ives, in which place he has spent every winter since. In 1891, 1892, and 1893, his chief canvases at the Academy were *Above the Bay*, *Low-land*, and *The End of the Shower*, all pastoral subjects ; but in 1894 he sent a sea picture, *A Northerly Breeze*. Another pastoral, *The Drinking Pool*, appeared in 1895, and was purchased by the Manchester Corporation. To public galleries went also his *Homeward*, bought in 1896 by the Borough of Preston, and the *Herald of Night*, bought in 1897 by the City of Worcester. In 1898 he exhibited *Labourers* ; in 1899, *The Marsh Farm* ; and this year he was represented by *After Heat of Day*, which has been acquired by the City of Auckland Gallery, New Zealand. In addition to these Academy works there have been many important paintings shown at the New Gallery, the Institute, and other shows. The New Gallery had his *Fading Day* in 1895, *The Hayfield* in 1899,

and this year the *End of the Harvest* ; and to the Institute went *A Son of the Soil*. His record, indeed, for the last ten years is an excellent one, and does the fullest credit both to his industry and to his imaginative capacity.

To most people he is probably best known as a painter of landscape and cattle ; but although quite a large proportion of his pictures could be classified under this heading, he is by no means an artist of only one direction. He has produced several memorable paintings of the sea, and several pastorals in which human interest is prominent, and he has scored many successes with portraits, some of which he has exhibited. But whatever the subject he chooses for treatment, his manner of handling it remains always evidently marked by that desire to arrive at something beyond the merely crude assertion of his capacity for seeing. Year by year the mental quality has become more important in his pictures, and steadily the simple imitation of details that any observer with good eyesight and a fairly retentive memory can record has given way to more intellectual and imaginative analysis of the deeper truths of Nature. As his powers ripen his pictures become more impressive ; and, remarkable as his success has been so far, we may fairly expect him to far surpass in coming years the best of his present record.

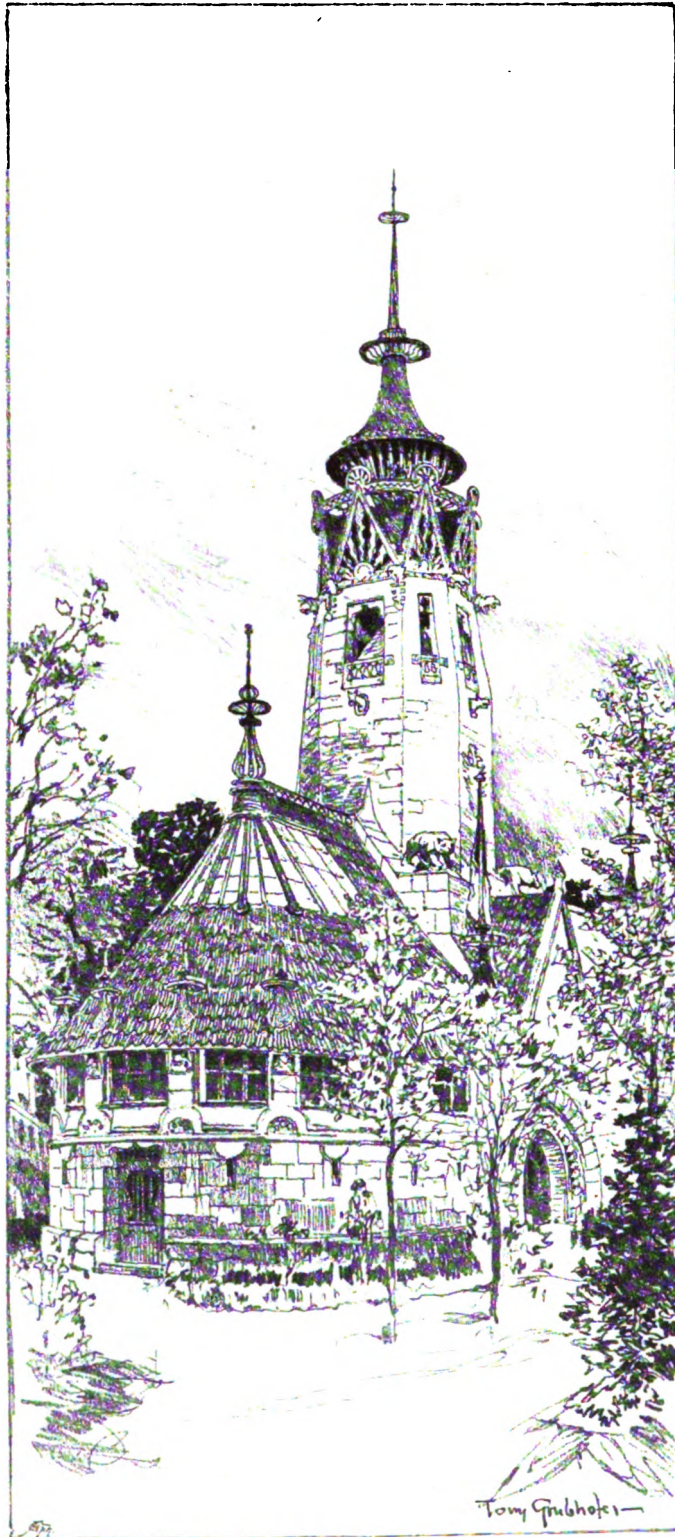
SOME SKETCHES OF THE PARIS EXHIBITION, 1900. BY TONY GRUBHOFFER.

*Drawn expressly for
THE STUDIO.*

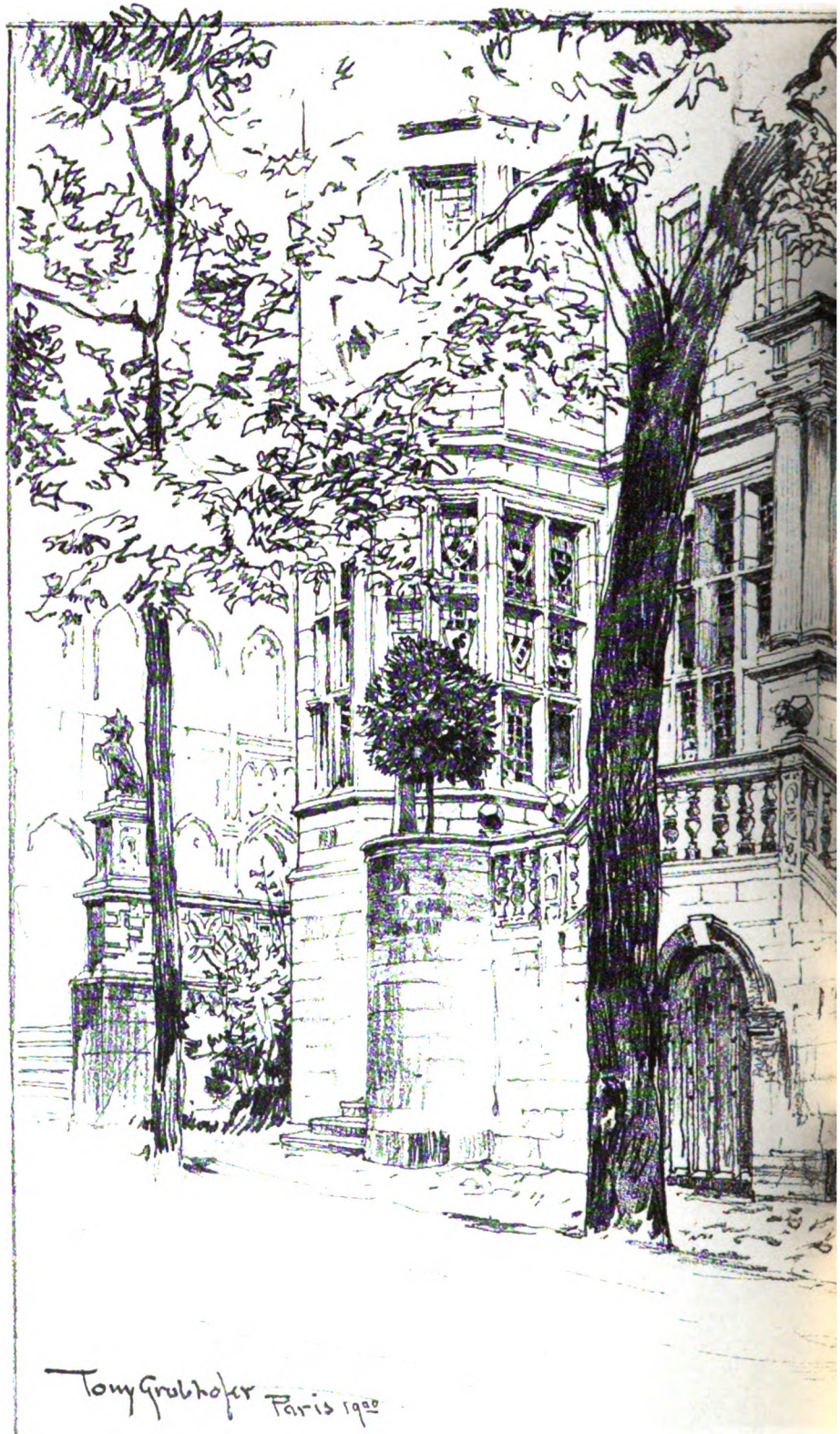


THE CHATEAU TYROLIEN

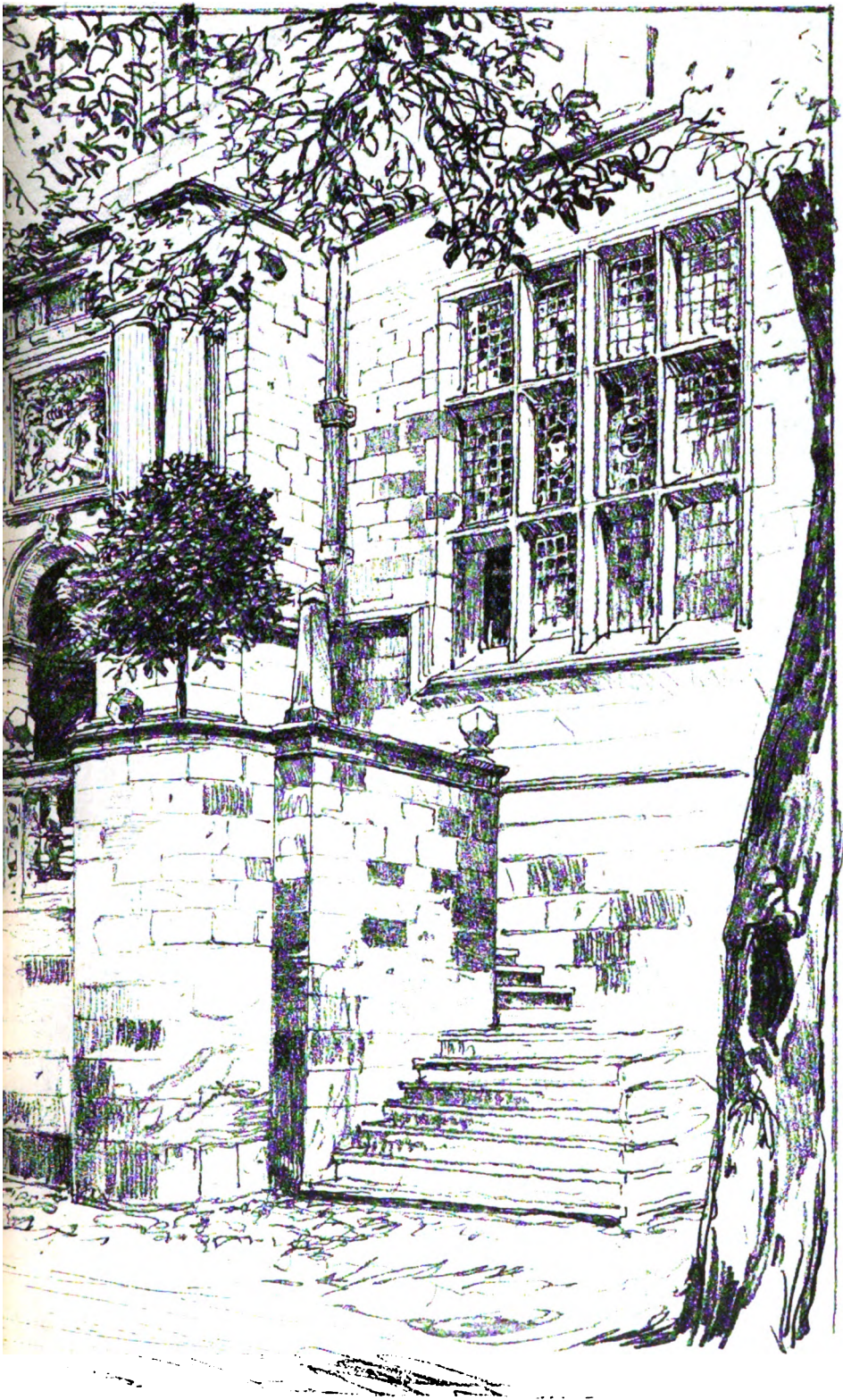
BY TONY GRUBHOFFER

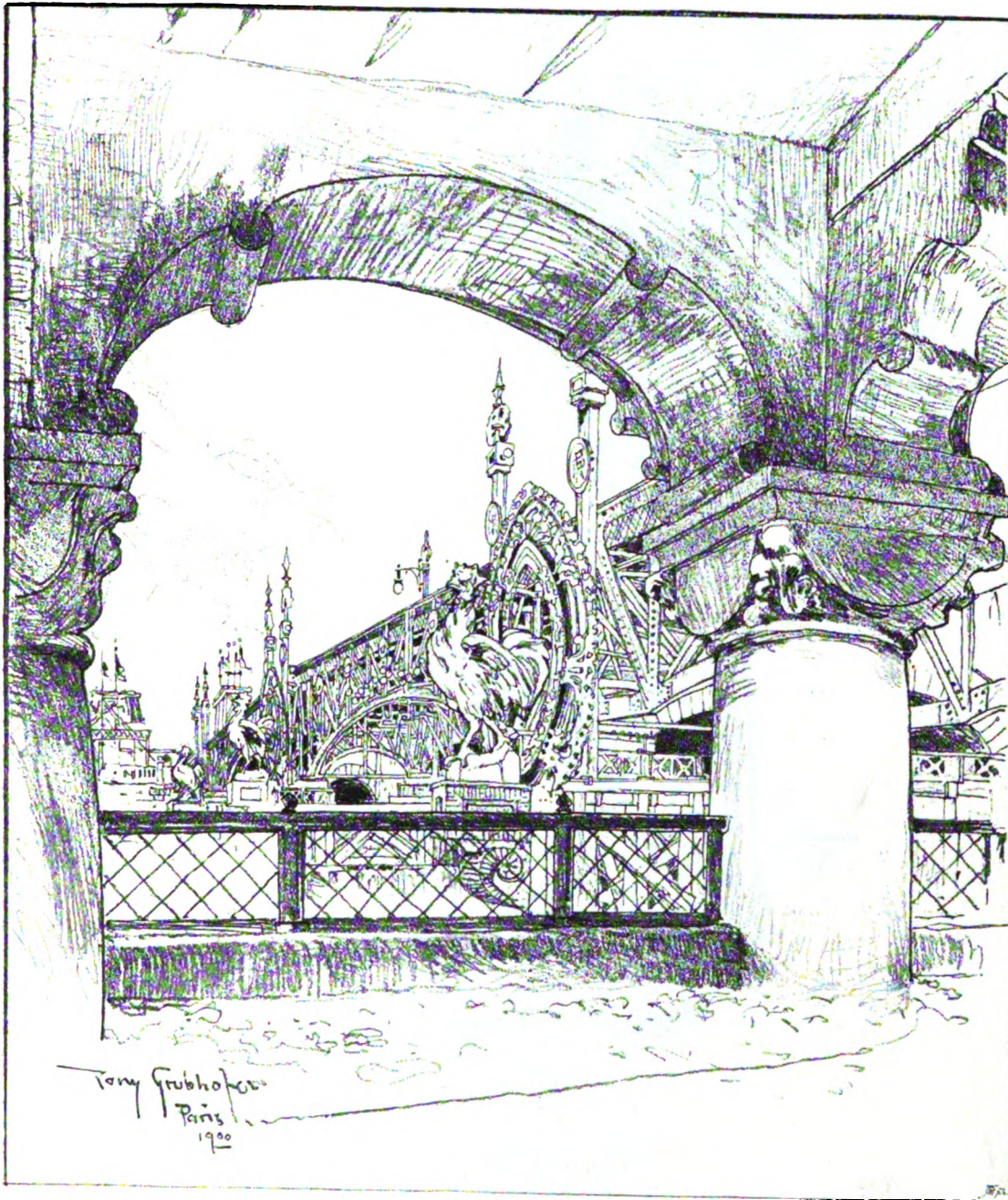


The Finnish Pavilion
By Tony Grubhofer

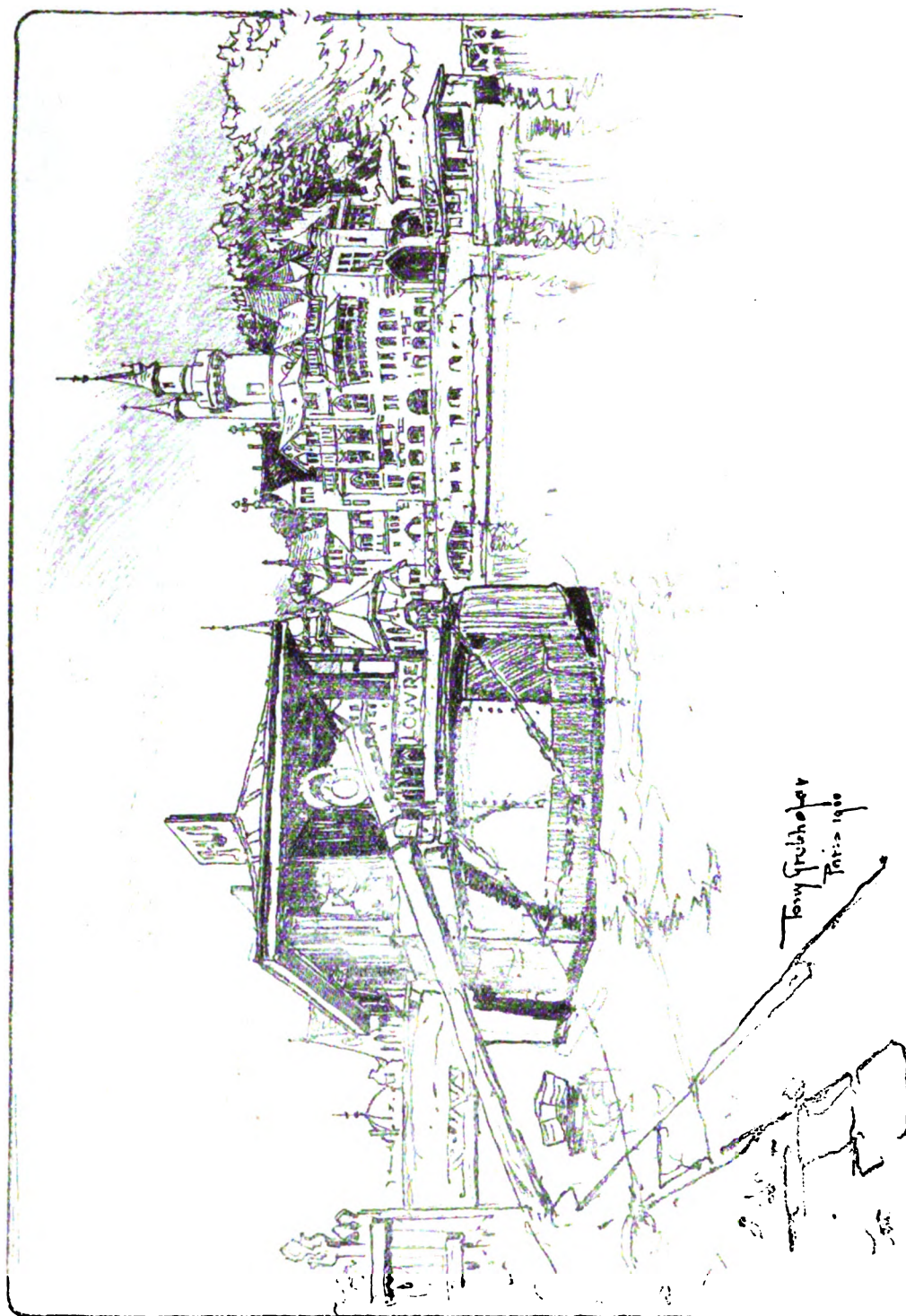


*The British Pavilion
By Tony Grubhofer*

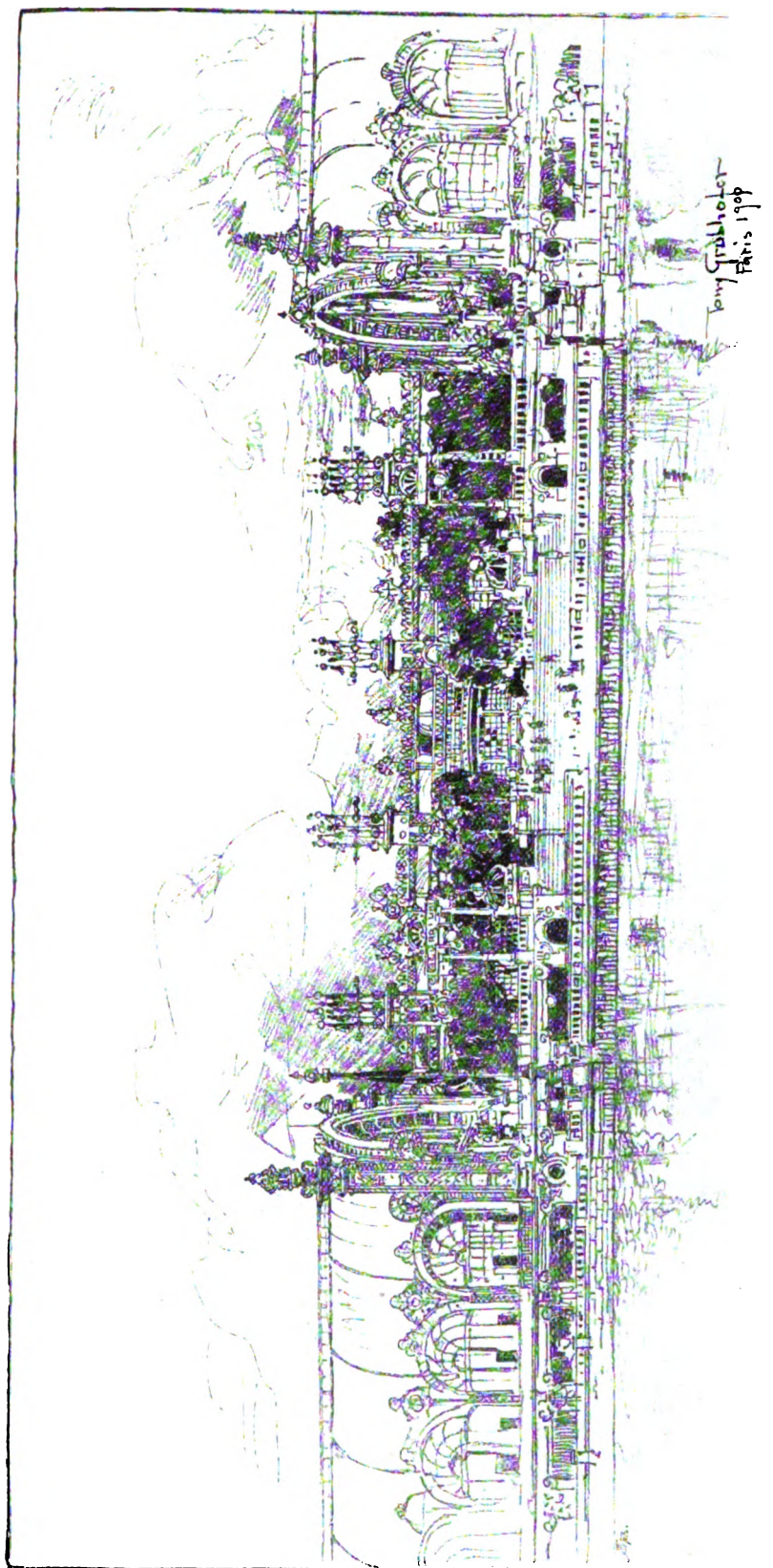




*Colonnade near the Pont des Invalides
By Tony Grubhofer*



Old Paris
By Tony Grubhofer



The Pavilions of Horticulture and Forestry. By Tony Grubhofer



*The Austrian Pavilion
By Tony Grubhofer*

A Palace of Dress

ROUND THE EXHIBITION. II. —A PALACE OF DRESS. BY FREDERIC LEES.

WRITTEN sometimes in the exquisite poetry of a golden age of dress, sometimes in the plain, honest prose of a more matter-of-fact period, the book of Fashion is one of the most intensely human we can read. It is a book in which has been written, mostly in a feminine hand, many strange and wonderful things, and the whole forms the most entertaining narrative extant of the characteristics of all peoples and all ages. Now long since closed, the word *finis* written on the last page, it forms a complete story, to which probably little or nothing new will be added in the future. The female form has been clothed in every conceivable manner; all that can be done nowadays, authorities on dress tell us, is to ring the changes on fashions of former ages. In short, we must go back to the past—as we do in so many things nowadays—for inspiration. And yet, turning over the wonderful pages, we are not as a rule wisely inspired.

Whoever are chiefly responsible for the inelegancies of modern dress—and it must be understood that I here refer to woman's not to man's dress, in which the question of utility rules the day—the fault does not rest with them alone. Lack of taste in the public must also be taken into account. And in an age when the majority pay so little attention to æsthetics, is it surprising that the power of distinguishing what is really beautiful is not a common gift? No attempt has ever been made in this country, as far as I am aware, to educate the public in matters of dress; and even in France, where the standard of public taste is much higher than in England, the experiment is only just being made. What the result of this experiment is to be it will be of the greatest interest to note. M. Félix's admirable Palais du Costume at the Paris Exhibition must be looked upon as much more serious than an ordinary

attraction for money-making purposes, and the fact that the French Government has considered the advisability of purchasing it, with the intention of forming a permanent museum, is striking testimony alike to the manner in which it has been formed and to its possibilities as an educational institution. Class 85 of the Palais des Fils, Tissus, et Vêtements will be found to contain an exhibit of women's costumes, including a large number of historical examples of the Empire period, of the greatest value and interest to students of dress. But no systematic attempt has been made to give an historical survey of dress, not even of those comparatively recent years which have handed down to us genuine old examples. Only by a more extensive programme, embracing the copying of dresses from pictures and other sources,



"QUEEN CLEOPATRA"

FROM THE ORIGINAL DRAWING
BY T. THOMAS

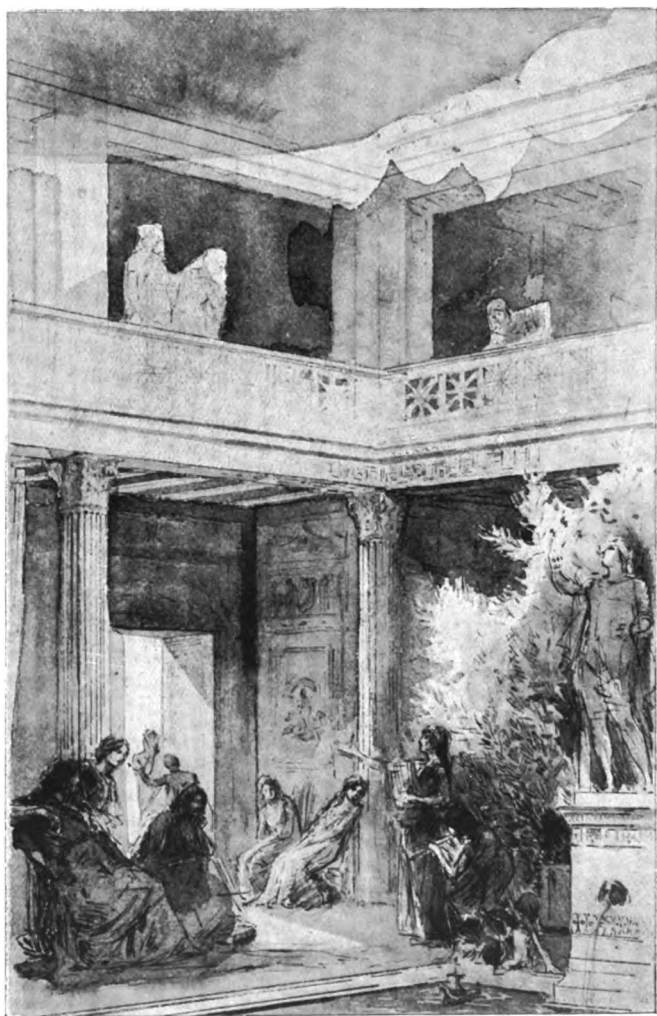
A Palace of Dress

would it have been possible to cover the ground in a manner at all adequate to the subject. But as this was somewhat outside the scope of the Exhibition, M. Félix, whose position as the leading *costumier* of Paris and as an authority on dress enabled him to command a large working capital, decided to undertake this stupendous task of forming an exhibition of dress from the earliest to the latest times. Each period, he determined, ought to be typified by a group or groups of wax figures (*à la* Madame Tussaud's, but oh! how superior from an artistic point of view—let me say it without disparagement—to that marvel of our childhood), representing woman in her true *milieu*, reproducing with scrupulous fidelity not only her dress and accessories, but the architecture and the furniture

of her time. The composition of the subjects and the designing of the costumes he entrusted to the well-known artist, M. T. Thomas; while M. Charles Risler, the architect, was given the work of reconstituting the architecture. No easy task had they before them, and the five years between the time they commenced and the date for opening the Exhibition were none too long. M. Félix, M. Thomas, and M. Marcel Hallé, an *érudit* and an artist in one, visited innumerable museums, deciphered innumerable manuscripts, copied innumerable illuminations. In many cases the greatest difficulty was encountered in obtaining reliable information about particular forms of dress: ordinary sources failed them, and recourse had to be had to savants, archæologists, searchers in the most out-of-the-way corners.

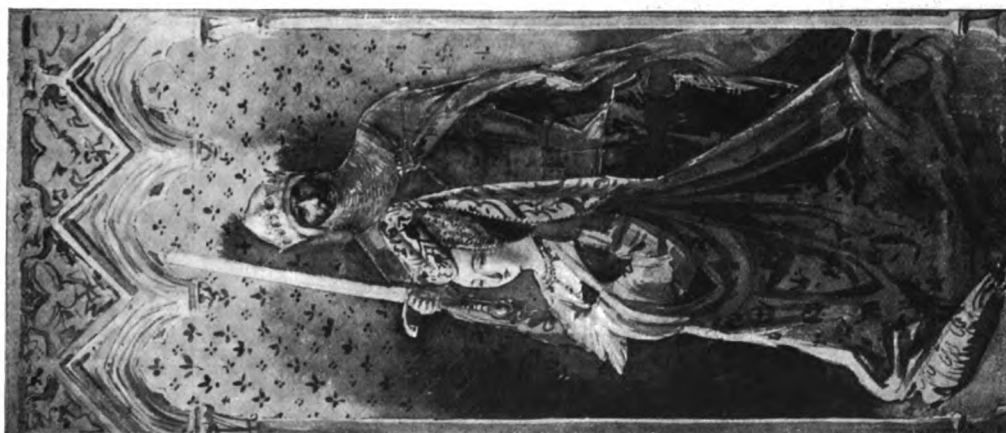
With what success the efforts of M. Félix and his collaborators have been crowned can be judged by a visit—and let it be a lengthy one—to the Palais du Costume. The art with which these thirty odd tableaux have been composed will be apparent at a glance, even to one with no special knowledge of the laws of composition. No ordinary wax-work show this, but one in which the figures, perfectly natural in pose and in expression, come as near to the living human form as is possible with dead material. How admirable the lighting, too, and how varied! To the artist these are true pictures.

The earliest examples of dress thus shown by means of figures draped in such a manner as to tell some story or other are Roman. M. Albert Gayet, in making explorations at Antinoopolis, in Egypt, in 1896 and 1897, discovered examples of costumes worn by Patrician ladies of the Roman colony of that place. These, now belonging to the Lyons Chamber of Commerce, were in a sufficiently good state of preservation to allow of exact copies being made without any very great difficulty for use in the first scene. "At Antinoopolis" represents a visit of Patrician ladies to the dwelling of a snake-charmer. The man is in a crouching position, holding his rod poised above the raised head of the reptile, the movements of which are



"THE ROMAN ATRIUM"

FROM THE ORIGINAL DRAWING
BY THÉODORE THOMAS



"ISABELLE OF BAVARIA"
FROM THE ORIGINAL DRAWING
BY T. THOMAS



"THE HENNINS"
FROM THE ORIGINAL DRAWING
BY T. THOMAS



"MARIE OF BOURGOGNE"
FROM THE ORIGINAL DRAWING
BY T. THOMAS

A Palace of Dress

followed with amusement and eager interest by the onlookers. The rude furniture and the utensils upon the rough walls—so strikingly in contrast to the elegance of the visitors—are the same nowadays as they were far back in history, so this portion of the tableau was prepared with less difficulty than the dresses. More purely Roman is the second picture, representing the Roman atrium at the time of Trajan; but I much prefer the Egyptian interior, on account as much as anything of its rich colouring. There is little to choose, however, between any of the tableaux representing the early history of dress, all being worthy of mention, nay, more than that, lengthy analysis if space only



"THE VISION OF JOAN OF ARC"

FROM THE ORIGINAL DRAWING
BY T. THOMAS

permitted it. How dramatic, for instance, is that representation of Gallic women of the first century peering from the mouth of their cave at the approaching enemy—it is easy to imagine that one can see the glint in the sun of the helmets of the Roman soldiers as they march across the hills. M. Amédée Thierry's work *l'Histoire des Gaulois* was of great value in supplying details for this episode in the life of the Gauls. As for the jewels worn by the women, the spear, net and other articles, these were copied from specimens in the St. Germain Museum, so rich in documents relating to the early years of France. Again, could anything be more impressive, more magnificently cruel than the figure of that Byzantine Empress of the next tableau before whom her subjects, proceeding, almost crawling, up the steps towards the throne, are prostrating themselves to rise only after they have kissed her feet in adoration? Full of a deep power is this richly coloured marble audience chamber, hung with the jewelled lamps of a mysterious century, the magnificence of which has faded like a passing rainbow. To an earlier period, the fourth century, belongs the next scene, familiar to all



"GABRIELLE D'ESTRÉE"

FROM THE ORIGINAL DRAWING
BY T. THOMAS

"GALLIC WOMEN AT THE TIME OF THE
ROMAN INVASION"

FROM A SKETCH MADE BY

MRS. FREDERIC LEES

AT THE PALACE OF DRESS, PARIS EXHIBITION, 1900





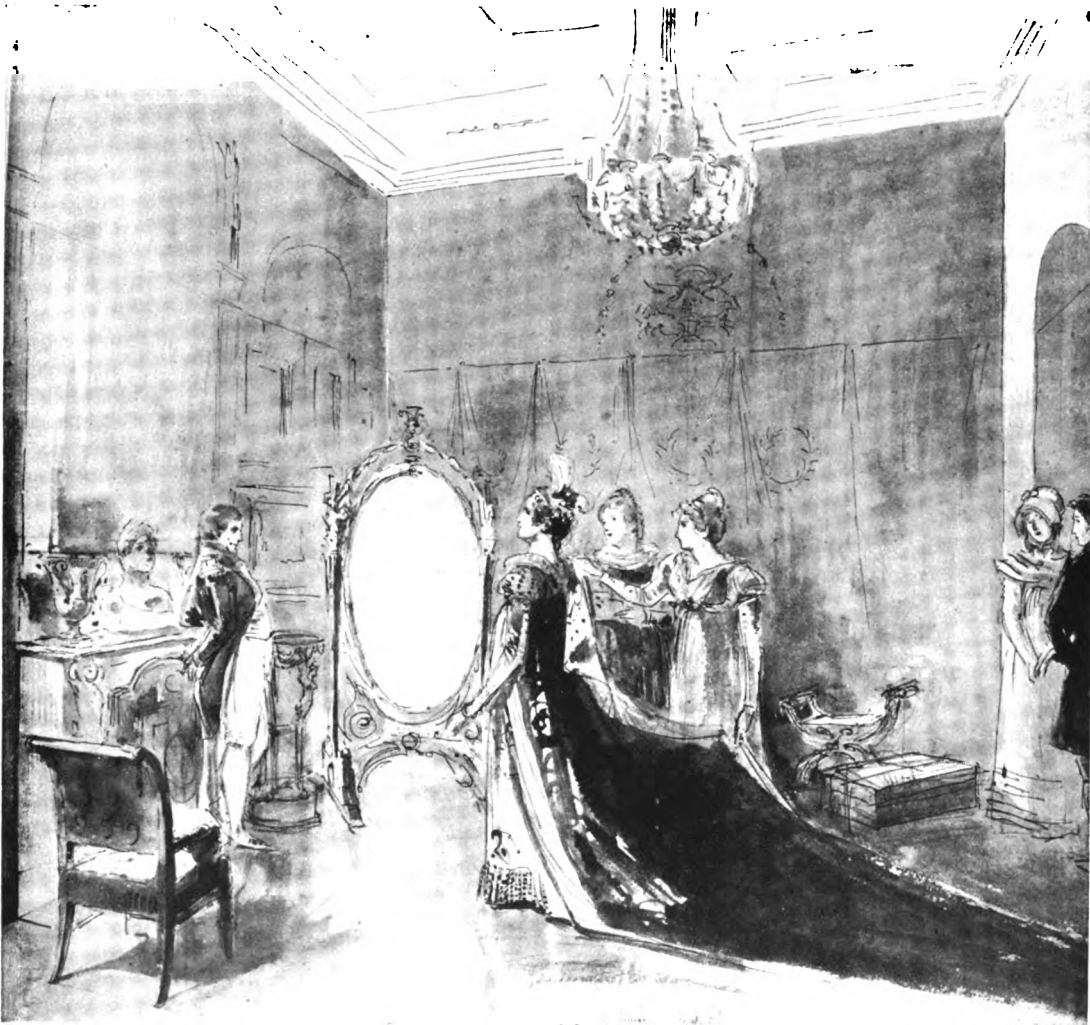


A Palace of Dress

who have visited the Cluny Museum: it is a representation of the Frigidarium of the Emperor Julian, the ruins of which still exist on the Boulevard Saint Germain.

And so we proceed down the centuries. Here a masterly attempt to give us an idea of Ste. Clotilde, of whom no authentic portrait exists; there a feudal interior and a group composed of Blanche of Castille, Louis IX. and Marguerite of Provence. A little farther on look down upon us from a balcony of the time of Charles VII. a number of gentle dames wearing that curiosity of fashion the "steeple" headdress, which, strange to say, lasted half-a-century—fifty years of torture to the elderly ladies who adopted it, for the "Hennins," as Viollet-le-Duc tells us, used to draw up the skin under the headdress in order to hide their wrinkles. Again, we are present at the end of the Fourteenth

Century at a visit of some noble ladies and seignors to an exhibition of the shields and helmets of the knights entered for the tournament—*Before the Tournament* it is called,—and at another scene when the prizes are distributed. It is one long procession of courtly ladies is this admirable Palace of Dress. Marie of Bourgogne, daughter of Charles the Timid, richest heiress of her time, and famed in history for her modesty; Patrician ladies of Venice in fine silks and jewels descending the steps of their palace towards the gondola in waiting, one of the best pictures in the building; English dames dressed in rich French stuffs heavily decorated with jewels and gold, as was the fashion in the time of Henry VIII., looking out on to the "Field of the Cloth of Gold"; Catherine of Medicis consulting the Italian astrologer Ruggieri whom she brought from Italy



"THE EVE OF THE CORONATION"

FROM THE ORIGINAL DRAWING BY T. THOMAS



“MARRIAGE OF LOUIS XII. AND ANNE OF BRITTANY”
FROM THE ORIGINAL DRAWING BY T. THOMAS



“MARIE ANTOINETTE AT THE TRIANON”
FROM THE ORIGINAL DRAWING BY T. THOMAS

A Palace of Dress

and installed in the rue de Soissons; the beautiful Gabrielle d'Estrées who inspired the King of Navarre, then at war in the neighbourhood of Rouen, with a noble passion; Marie of Medicis, second wife of Henry IV. as she appears in her portrait painted by Porbus in 1612; and Marion de l'Orme, "capricious as a devil," as the Chevalier de Gramont tells us in his Memoirs,—and this admirer (one of a score or so) had probably good reasons to know. Marion de l'Orme, who was born in 1612, died in 1749, at the age of 137. She is here represented as being escorted by one of her lovers through the courtyard of her house towards a door, held open by an attendant, leading into the street, from which two women and a man are watching her with curious eyes.

Sweet Marion de l'Orme brings us to an age when feminine dress entered upon a period which exercises a great fascination over us moderns.

The elegance of the time of Louis XV. stretches in an unbroken chain down to 1830, when the secret is apparently lost. In a series of tableaux, which are masterpieces almost without an exception, the charm of this elegance is made apparent for us. At the danger of making this notice a mere catalogue, I cannot refrain from again describing several of these reconstitutions. One in particular took my fancy, namely, that entitled *Les Visites*. St. Simon says in his Memoirs that on the eve of the marriage of the Duc de Maine, the duke's fiancée received the court of Louis XV. in her bedchamber. This fashion of receiving in bed solved the difficulty of having to advance towards visitors whose rank was unequal to that of the hostess; it also did away with the necessity of conducting them to the door. This bedchamber scene inspired the tableau in question. But there is little to choose between it and either of the two copied from the well-known engravings

La Petite Loge à l'Opéra and *Les Deux Baisers*, the former belonging to that collection of twenty-six plates drawn and engraved by Moreau le Jeune in 1776, the latter by Debucourt, a celebrated painter and engraver of the end of the eighteenth century. Some may prefer the Directory period, as shown by the interior of a *modiste's* shop, reproduced in all its charming details as recorded for us in the paradoxical Louis Sebastien Mercier's invaluable "Tableau de Paris." A lady, accompanied by her husband, is standing before a mirror, trying on hats and bonnets which the *modistes*, or, as they were called in those days, *marchandes des modes*, are bringing forward one by one from cases, receptacles of so many hidden feminine treasures. It is all so natural—just like a scene in a modern Parisian shop. How much more successful this charming



"AT FONTAINEBLEAU"

FROM THE ORIGINAL DRAWING BY T. THOMAS

Bench-ends



"LE THÉÂTRE DU MARAIS IN 1636"

FROM THE ORIGINAL DRAWING
BY T. THOMAS

piece than the *Veille du Sacre* side by side with it; yet its cost must have been much less than half if it is correct, as I am given to understand, that the gold embroidery on Josephine's train alone cost more than £600. The figure of Napoleon standing with his elbow on the mantelpiece watching the fitting on of the Empress's robe is not altogether successful to my mind. "Le Petit Caporal" cuts a much better figure in M. Thomas' preliminary sketch. Finally, let me mention the two domestic scenes entitled *Le Fiancé* and *Un Baptême*, the former an interior of 1820, the latter a scene of 1830 outside a church at the conclusion of a christening.

Whilst mentioning M. Thomas it would be well to take the opportunity of drawing attention to the work of this excellent black-and-white artist, whose drawings for the Palais du Costume are here reproduced for the first time. They include several designs which are of special interest, since it was decided for various reasons not to carry them out.

It is to this master in the art of *mise en scène* that we owe some of the finest dramatic creations of the modern French stage, that is, from the point of view of dress. The marvellous dress

worn by Mme. Sarah Bernhardt in *Théodora* was his, as also the principal costumes worn in *La Tosca*, *Les Danicheff*, *Michel Strogoff*, *Les Mille et une Nuits*, *Patrie!* and *La Haine*—all masterpieces of their kind.

The Palace of Dress may or may not—opinions differ—be calculated to have the effect of improving public taste in matters of dress. Personally I am inclined to believe that it will, that the millions who visit it will—unconsciously perhaps—be influenced for good by what is best, deterred from copying those fashions which when they were invented seemed so becoming, but upon which now we look with horror. There is a tendency at present, especially in America, to go back to the Empire for

our inspiration. Certainly no better period could have been chosen. It is to be hoped that in these days, when so much improvement is possible, that this tendency will not be found to be one of those vagaries of which the history of fashion can show so many examples.

FREDERIC LEES.

A FEW NOTES ON BENCH-ENDS. WRITTEN AND ILLUSTRATED BY J. HENWOOD BLAMEY.

THE object of these few notes and drawings is to call attention to the artistic excellence of the bench-ends in many of the country churches in West Somerset.

In spite of the ravages of fire, and destruction by fanatical zealots and the modern "restorer," few have any idea of the amount of fine old carvings hidden away in our country churches, which are deserving of far greater attention from the student than they receive. The Somerset churches have been justly famed for the beauty of their carved

Bench-ends

stone and woodwork. In no district in England were local traditions more vigorous and lasting, and these traditions give a charm and historic interest to the carvings.

Tradition has so completely faded out of English carving that it is difficult at the present time to realise its full meaning and value. The only way is to study the art locally where it grew, and by so doing it is possible to learn much of the general features and sentiments of the work of a particular district for centuries.

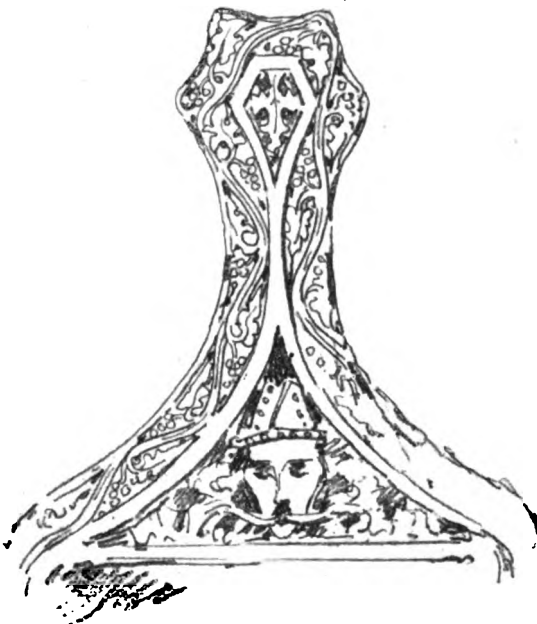
This sense of consecutive tradition was of the greatest use to the mediæval craftsmen, and one feels that their work was designed to form a part of the building it adorns. Although the woodwork as a whole is in perfect harmony, this in no way fettered the imagination of the carver. There is an absence of mechanical repetition, and no two bench-ends are exactly alike, but all are full of fresh and original design.

And in judging these old carvings we must remember that in mediæval times there were no architects, in the modern sense of the word, who designed everything down to the handle of a door. No doubt someone de-



BENCH-END AT EAST BRENT

FROM A SKETCH
BY J. H. BLAMEY



BENCH-END AT SOUTH BRENT

FROM A SKETCH
BY J. H. BLAMEY

signed the main proportions of a building, but the stone and woodwork were left to the local craftsman; his sense of tradition kept him right, and his imagination and sound workmanship gave it beauty. Most of the best carvings on old bench-ends date from the 15th century and early part of the 16th century, but in many districts, where old traditions lasted longer, excellent work was done well into the 17th century.

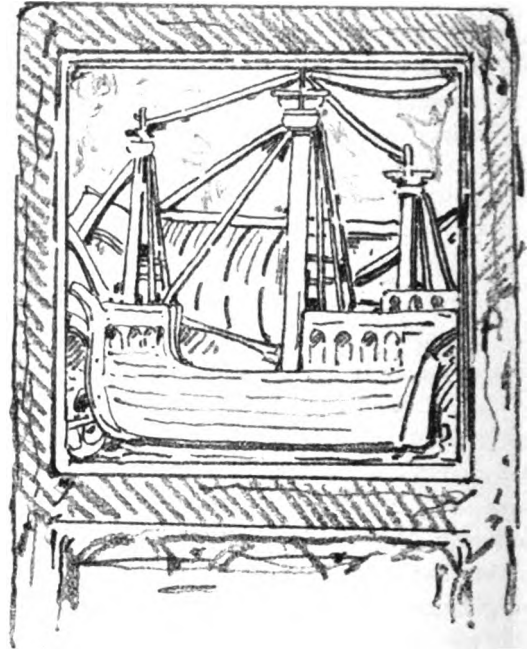
The material of which the old bench-ends were constructed was, almost without exception, good English oak of splendid quality, almost free from knots, and of extraordinary and apparently unnecessary strength, which is characteristic of all early woodwork. This is, no doubt, due to the ease with which large blocks of timber could then be obtained, and in the old days when all timber was hand-cut it must have been a great deal cheaper. It is, however, quite as much due to the excellence of their construction as their massiveness that

Bench-ends

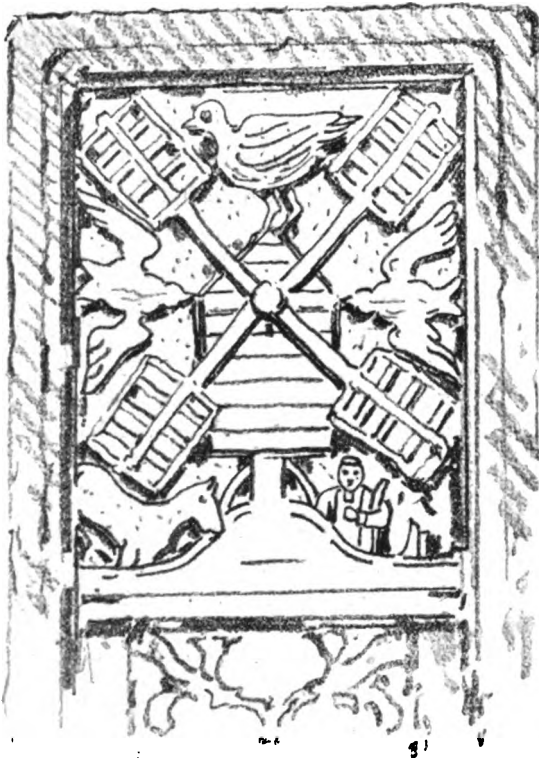
many of our churches still retain their original old bench-ends, which are to-day as firm and hard as a rock.

Although the accompanying drawings are on too small a scale to do more than give a suggestion of the beauty of the originals, they will, I hope, give a fair idea of the variety and vitality of their design.

The subjects of many of the old carvings found on bench-ends and misereres were drawn from fable and romance, one of the most frequent being that of Reynard the Fox, satirical poems of which were very popular during the Middle Ages. This fable was treated in every variety of way with a strong sense of humour and satire. The crafty fox is often being hung by his would-be victims; and the hunter is seen stewing in the pot, whilst the hare is keeping up a good fire. No doubt these carvings poked fun at many of the follies and wrongs of the age, and were often used by the parochial



**BENCH-END AT BISHOP'S LYDEARD FROM A SKETCH
BY J. H. BLAMEY**



**BENCH-END AT BISHOP'S LYDEARD FROM A SKETCH
BY J. H. BLAMEY**

clergy for a satire on the preaching orders and abbots of some neighbouring abbeys whose interference with their flocks continually gave rise to bad feeling in mediæval times.

There are three bench-ends at South Brent which are good examples of this class and are supposed by those learned in church history to have been set up to commemorate the triumph of the secular clergy of South Brent over their enemies the Abbots of Glastonbury.

It appears that the Abbots of Glastonbury were worthy followers of St. Dunstan, ambitious and grasping, and one of their members had made up his mind to get hold of the emoluments of South Brent; but the incumbent successfully resisted.

The abbot is here held up to ridicule as the crafty fox in monastic robe and cowl, wearing a mitre, and holding a pastoral crook. On the crook hangs a fleece, showing that the flock was not "guarded" for nothing. At the feet of the fox are three swine heads protruding from cowls, sarcastically alluding to the low intellect of the monks; there are also geese and various kinds of birds, all in dutiful subordination to the fox. In the lower division of the panel is a pig on a spit roasting over a roaring fire; on each side sits an ape, one holding a plate and spoon, and the other

Bench-ends

a bellows. In another panel the geese have rebelled, and their chosen leader, the ape, is sitting aloft, *bâton* in hand, evidently passing sentence on the fox below, who has been deprived of his robes of

humour. The animals introduced into the designs of the Middle Ages are very frequently symbolical, and are used, as in the panels at South Brent, to represent some moral character; others are very grotesque and wonderful, evidently drawn from the *Bestiaria*, or Book of Beasts, the natural history book of mediæval times. In an age when pictures were rarely if ever seen in out-of-the-way parts of the country, and those that could read were few, the carvings on the bench-end must have excited a deal of interest in a quiet neighbourhood, and advantage was often taken of the fact to carve a sermon in wood.

These old craftsmen were, in their way, very realistic; there was no compromise with them; they carved the Devil as they imagined him to exist, and they have a quaint way of mixing up



BENCH-END AT SOUTH BRENT

FROM A SKETCH
BY J. H. BLAMEY

office, and sits on his hind legs in handcuffs. In the lower division of the panel the story is continued. The fox is here in the stocks, with the mitre hanging before him, and an ape with a battle-axe on guard. (This bench-end is illustrated on page 241.) In another panel vengeance is being carried out: here the fox is hanged by the geese.

The execution of these panels is wonderfully bold and full of "go" and with plenty of old-world



BENCH-END AT SOUTH BRENT

FROM A SKETCH
BY J. H. BLAMEY

Bench-ends

broad humour with the most tragic and solemn events.

There is a bench-end at Crowcombe where the Devil is represented as a two-headed dragon of a most repulsive and hideous appearance, in combat with two naked figures (symbolical of lost souls), and at the bottom of the panel a monster with wide-open jaws (symbolical of hell's mouth) is waiting to receive them. No doubt this bench-end conveyed a forcible and admonitory sermon in wood to our simple and very Devil-ridden ancestors, with whom the idea of eternal punishment was a strong and definite belief, and Hell and Heaven well-defined places.

Amongst the most historically interesting sub-



BENCH-END AT CROWCOMBE

FROM A SKETCH
BY J. H. BLAMEY



BENCH-END AT SPAXTON

FROM A SKETCH
BY J. H. BLAMEY

jects found on old bench-ends are those representing some local industry. They give an insight into the manners and customs of the period, as at Spaxton, where the worthy fuller is at his bench working at a piece of good cloth, with the implements of his trade arrayed around him.

The old craftsmen were often at their best when they left moralising and satire alone and were content simply to decorate. No awkwardly-shaped panel was any trouble to them; they seemed to have worked much as they do in the East, from instinct and tradition, and to have taken a loving interest in the results of their labours.

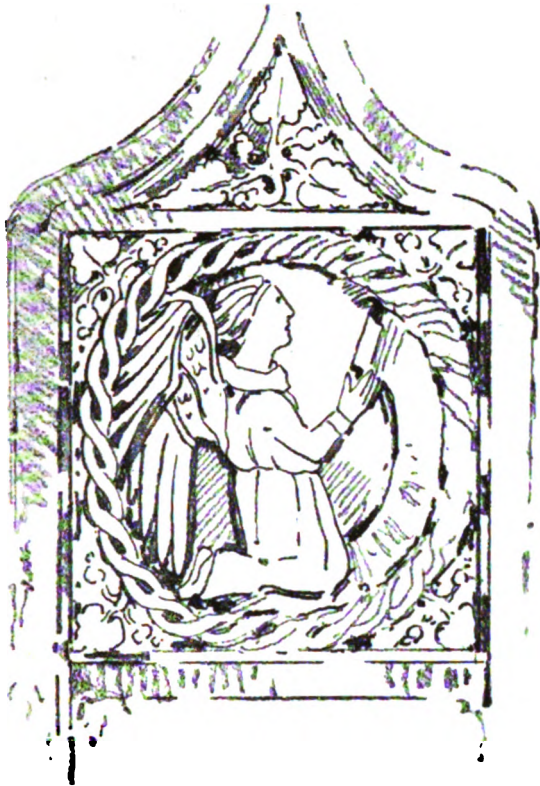
The foliage which is introduced into many of

Bench-ends

the bench-ends is nearly always well-treated and often very graceful, while in very few cases has any attempt been made at realistic representation. At the same time one cannot help feeling that the designer must have been quite familiar with plant life in all its phases, and had chosen the most characteristic and decorative forms. Heraldry and figures were introduced in a great many cases

period, and their forms may be rather rugged at times, but they bear the stamp of the "go" and imagination which, after all, is the substance of true art.

Of their workmanship, apart from their design, much praise must be given. Whatever may be said of the roughness of the carving, these old craftsmen understood the tool and the material. There is no attempt to carve in very high relief, for, as a rule, such work is unsuited to the material, while on bench-ends it would be out of place owing to the liability of its being knocked off. But the object is gained in fairly low relief by the boldness and clean cutting of the carver; every cut tells that there has been no hesitation. No amount of mechanical accuracy and polishing up would make these bench-ends one penny the better; as a matter of fact such an outrage



BENCH-END AT EAST BRENT

FROM A SKETCH
BY J. H. BLAMEY

with most delightful and charmingly decorative results. What could be better in their way than the treatment of the ship and windmill at Bishop's Lydeard? They are simple enough, but how beautifully they fill their panels! (Illustrations of these two bench-ends appear on page 238.)

Many excellent bench-ends will be found at Trull, Bloomfield, Kingston, and East Brent, all of which churches, with those already mentioned, still retain most of their original benches. Their design may lack the technical perfection and grace of the Italian and French woodwork of the same



BENCH-END AT SOUTH BRENT

FROM A SKETCH
BY J. H. BLAMEY

Bench-ends

would destroy their charm, individuality, and texture—most important of qualities in wood or stone carving.

And how well these old craftsmen understood the effect of light and shade! One feels that each bench was carved for the space it occupies and has not fallen there by accident; and, after all, however well work may look on the bench, the proper time to judge it is when it takes its final place amongst its intended surroundings.

These old bench-ends are not only a delight, but a serious lesson to the craftsman of to-day; for however excellent an architect's design may be, all is liable to be spoilt if the hand that guides the tool is not in communication with a "head" as well.



BENCH-END AT CROWCOMBE

FROM A SKETCH
BY J. H. BLAMEY



BENCH-END AT KINGSTON

FROM A SKETCH
BY J. H. BLAMEY

It is time that the authorities at South Kensington fully recognised that we had in England a school of really great craftsmen, in their way quite equal to any on the Continent, which latter are well represented at the Museum. The original carvings should not, and fortunately cannot, in most cases be removed from their surroundings, but casts could be easily obtained and the student would have an opportunity of studying them.

It is to be hoped that some day, not far distant, the State will see its way to make itself responsible for the safekeeping of all that is old and beautiful in our churches, for owing to the want of taste or to the carelessness of many of the clergy and churchwardens, numbers of fine things are being

A Decorative Painting by Sir J. D. Linton



"BOCCACCIO; THE OPENING SCENE IN THE DECAMERONE".

(By permission of the Fine Art Society)

BY SIR JAMES D. LINTON

gradually, but surely, swept away. I have myself seen excellent old woodwork thrown on the grass in a churchyard to rot or to be carted off by the villagers as firewood.

J. HENWOOD BLAMEY.

A DECORATIVE PAINTING BY SIR JAMES D. LINTON.

THERE is at the present time a very evident tendency in certain sections of the art world to take an unnecessarily narrow view of the possibilities and functions of decorative art. This tendency has had its origin, partly in a rather widespread misconception of the real purposes of decoration, and partly in a fashion that is based upon a wholly irrational notion that the shape and character of ornamental design have been fixed for all time by the products of certain styles and periods. The crowd that follows these ideas, with the misdirected enthusiasm that is too often the vice of the unoriginal, professes to regard idiosyncrasies and tricks of expression as being really in the nature of revelations of the greatest truths of art; and,



STUDY FOR "BOCCACCIO; THE OPENING SCENE IN THE DECAMERONE"

BY SIR JAMES D. LINTON

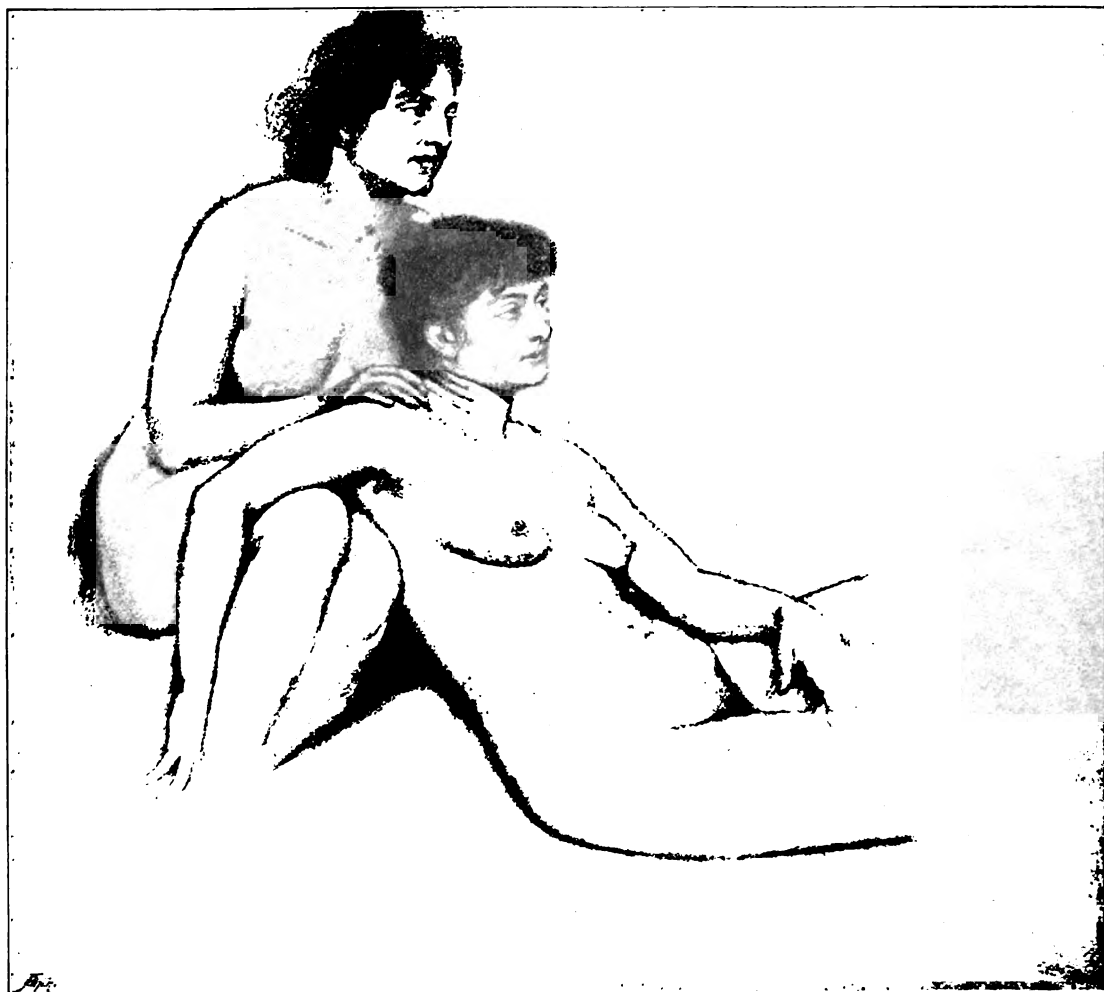
A Decorative Painting by Sir J. D. Linton

hide-bound in their conventions and general scope.

The danger that underlies this warping of great principles to suit the purposes of small groups of workers is in many ways a very serious one, for it threatens the vitality of design and checks the growth of that catholicity of taste without which no great national school can ever flourish or become actively influential. Directly decoration comes to be treated as if it were a thing that must be rigidly limited to certain lines and bound down to observe a particular set of conventions, it loses its reason for existence. Under such conditions it relapses into trickery; it becomes morbid and monotonous, or superficially pretentious; and it substitutes mere affectation for honest intention. It undergoes, in fact, all the degenerations that are inevitable when inbreeding is permitted to continue

unchecked and no new blood is introduced to counteract hereditary tendencies of an evil kind.

We have lately in this country been going through some rather curious experiences with regard to the development of decorative art, as it is understood by the painter, apart from the similar changes which are observable in the work of the decorative craftsmen. Half a century ago the practice of design had become quite extraordinarily incapable; there were no artists who could be said to understand even in a rudimentary fashion what were the essentials of decoration, and there was no work being done that had a trace of interest on artistic grounds. A few years later things began to improve slowly but surely. First one man, then another, strove to find a way out of a position that was as lamentable as it was ridiculous, and as these men gained power and collected



STUDY FOR "BOCCACCIO; THE OPENING SCENE IN THE DECAMERONE"

BY SIR JAMES D. LINTON

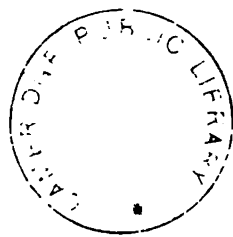
STUDY FOR
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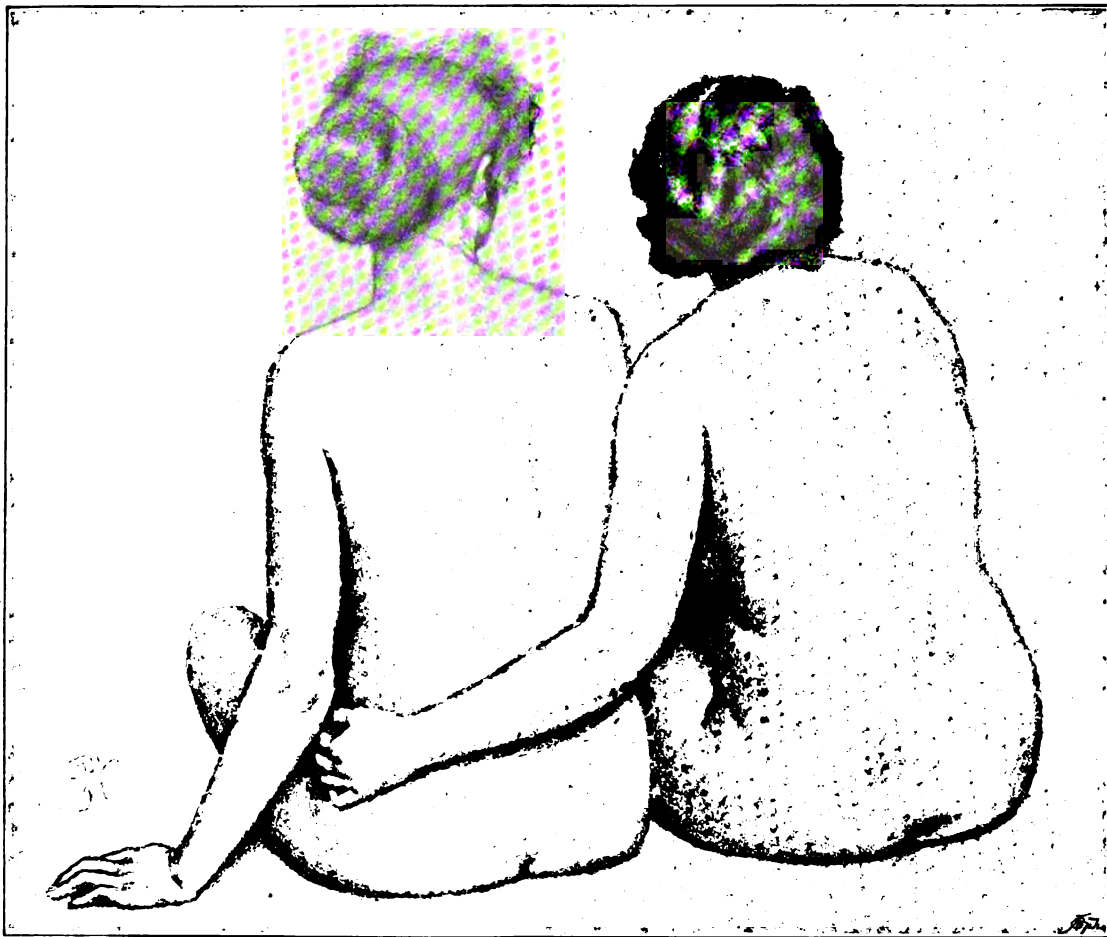
SIR JAMES D. LINTON







A Decorative Painting by Sir J. D. Linton



STUDY FOR "BOCCACCIO ; THE OPENING SCENE IN THE DECAMERONE."

BY SIR JAMES D. LINTON

disciples, a new school of decorative painting began to form and to make its influence felt upon public taste. Down to about ten years ago this school had kept its creed fairly simple, and had retained much of its original purity of practice; but since then certain changes have been brought about that are not altogether for the better. In a good many unfortunate instances pure eccentricity has been given a free rein, and allowed more or less to dominate the works of certain painters, whose undoubted talent, if kept under a wholesome restraint, would probably have led them to achievements of a more lasting and admirable quality. Mere eccentricity is to be deprecated in every form of decorative art. The search after novelty or individuality must be essentially natural and healthy in character, and entirely free from the taint of a self-conscious straining after effect, or it

will fail completely to reach the true distinction to which it aspires.

It is especially in pictorial design that the consequences of an extravagant attitude are most unpleasantly apparent. In present-day pictures the cult of what is morbid or eccentric has gone to serious lengths, and men who have undoubtedly great capacity for better work are too ready to misdirect their energies merely for the sake of gaining the temporary approval of the unthinking. What is necessary by way of corrective is a definite assertion of the value of simplicity, a proof that fine decoration is independent of curious tricks, and that the devices of the showman are entirely out of place in art.

On this ground, such a picture as Sir J. D. Linton's *Boccaccio ; the opening scene in the*

A Decorative Painting by Sir J. D. Linton

Decamerone, that has recently been exhibited at the New Gallery deserves to be particularly singled out. It is emphatically a painting of the best and most sincere type, but it has no affectations, and is neither morbid nor extravagant. Close study of nature gives it strength and actuality, and in every detail it shows sound scholarship and accurate knowledge. Yet its accuracy is not pedantic, and no mechanical mannerism spoils its charm or style, because an exact balance has been kept between realism and decorative convention. The precision that marks the effort of a thorough craftsman who has mastered the many details of artistic practice distinguishes it most completely; but it has, too, the fancy and delicate freshness that are to be discerned only in the work of an imaginative man who has kept his ideals clean and wholesome by constant reference to Nature's daintiest suggestions. There is nothing uncertain or experimental about

the picture, no hint that imperfect observation has had to be concealed by an affectation of cleverness; it is throughout accomplished, thorough, and sincere, a design that pleases by its ingenuity and attracts by its refinement and good taste, without laying itself open to a single objection on the score of insufficient conviction.

It is only necessary to look at the preliminary studies that the artist prepared to guide him in the carrying out of the actual painting to understand how much care he has taken to make sure of his facts before investing them in the atmosphere of romance that is so agreeable a feature of the completed work. All the component parts of the composition have been separately studied, and every detail has been examined apart from its surroundings; and upon a foundation of exact knowledge, acquired by a large amount of preliminary labour, the building up of the picture

has proceeded securely and without any of that uncertainty that is the penalty of inadequate preparation. Beyond doubt, this manner of working has enabled Sir James to avoid those accidents that are almost inevitable when an artist enters upon an exacting undertaking in a spirit of light-hearted irresponsibility, and trusts to chance to pull him through difficulties. It has kept him, at all events, from any hesitation in setting down his true convictions, and has given to his work an air of authority that is beyond question.

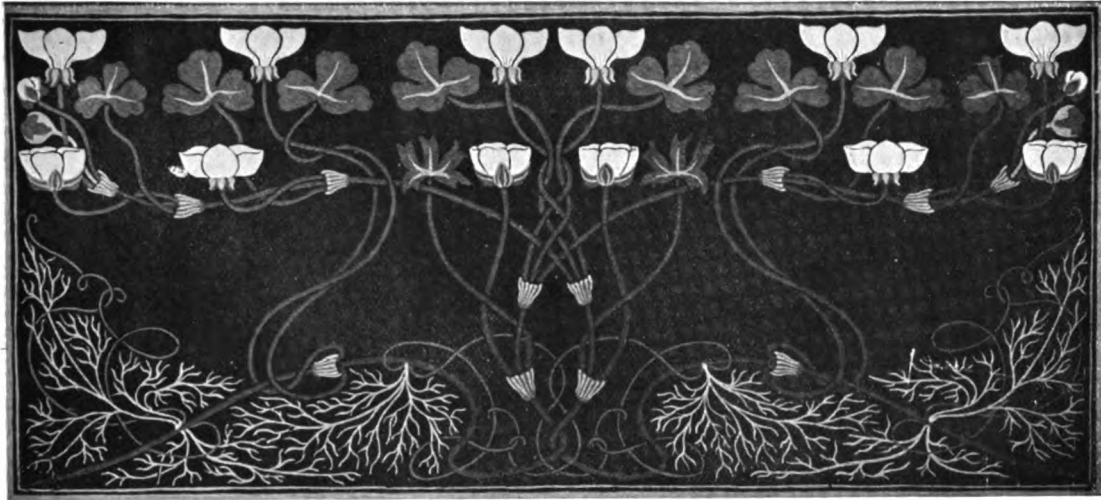
His picture is, indeed, excellent as a corrective to the warped and reckless indifference to sound principles that has gained so great a hold upon many of our painters. It shows them that suavity and elegance may be secured without artificiality, and that thoroughness is possible without pedantry. It is a reminder to them that the modern man who



STUDY FOR "BOCCACCIO; THE OPENING
SCENE IN THE DECAMERONE"

BY SIR JAMES D. LINTON

The National Competition, 1900



DESIGN BASED ON A FLOWERING PLANT

BY EDITH A. JULIA WRIGHT

knows the mechanism of his craft can still take his place beside the masters of decorative painting who were the ornaments of past centuries ; and, above all, it repeats, with an emphasis that cannot be misunderstood, the great truth that æsthetic successes are only within the reach of those men who are prepared to strive for them with honest sincerity. B. S.

THE NATIONAL COMPETITION, 1900. BY ESTHER WOOD.

THE annual exhibition of works sent up to the South Kensington examiners from the various art classes throughout the kingdom was



FURNITURE COVERING

BY W. STODDART



DESIGN FOR A WOVEN FABRIC

BY REGINALD WEST

opened at the Royal College of Art at the end of July—a time somewhat ill chosen for Londoners, making the exhibition occupy the holiday season, but perhaps convenient for provincial visitors, to whom it widely appeals. Of the London schools,

The National Competition, 1900

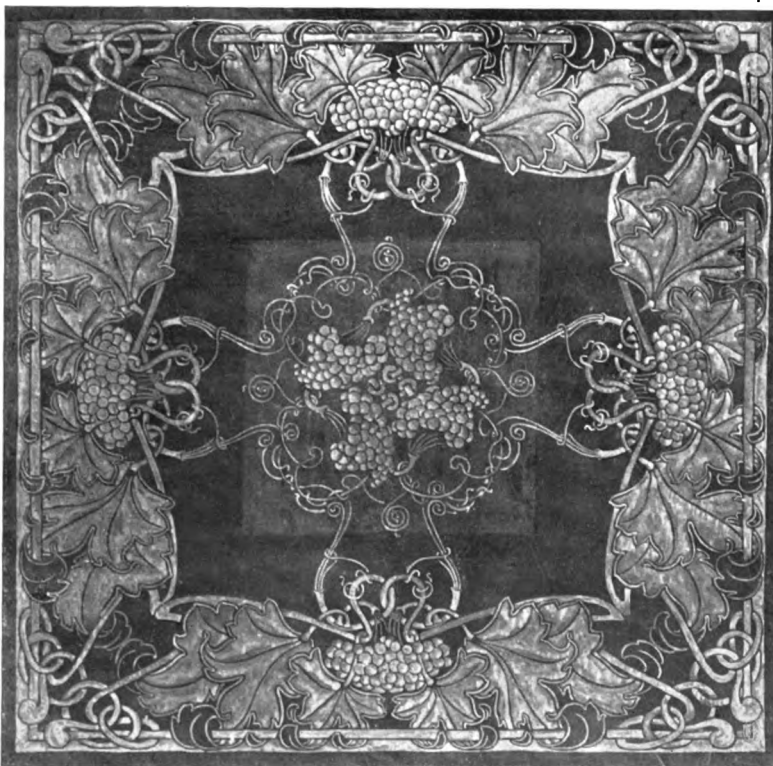
apart from the South Kensington students, Battersea and New Cross may be said to share the honours of the year, the former receiving two gold medals and showing a high average of work in textile design. New Cross again takes the lead in decorative designs for metal, and the adventurous little group of draughtswomen at Lambeth well sustain the distinctive traditions of that school in colour-prints and black-and-white illustrations. The provincial students are more and more scattered in area—an encouraging sign of the spread of good teaching in the smaller towns; and it is pleasant to find much excellent work coming from new and obscure quarters. Sheffield and the midland centres are notably fertile in design, especially in architectural decoration. The Royal College students and exhibitors seem to be more rewarded for conventional exercises than for original invention, though their work on individual lines is often thoughtful and interesting.

There is an inevitable sameness about the rooms devoted to copies of the antique and studies of historic ornament, and neither the quality of the subjects nor the conscientious labour lavished on them kindles our interest short of that point at which they are brought



DESIGN BASED ON A
FLOWERING PLANT

BY JAMES A. HANCOX

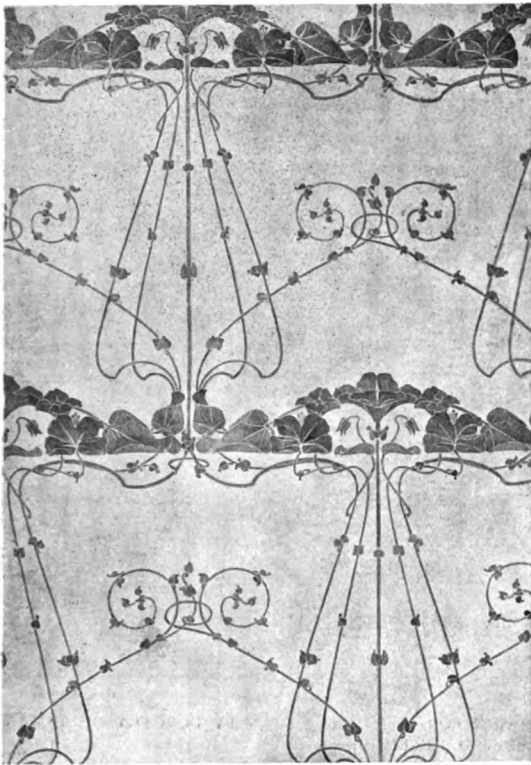


DESIGN FOR A DAMASK SERVIETTE

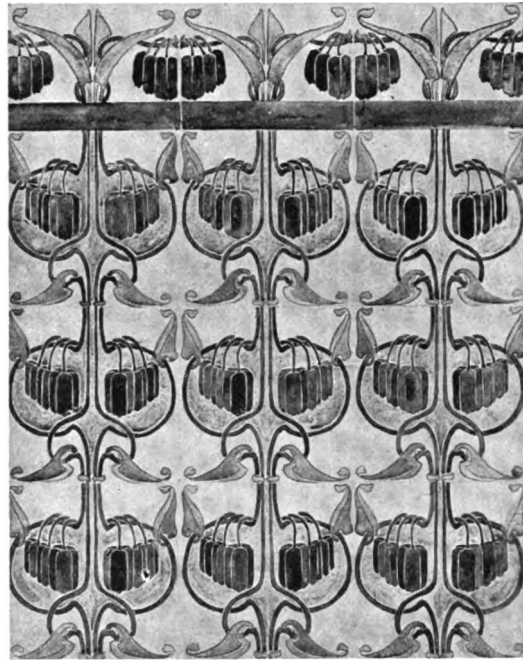
BY ALICE G. LOCK

into lively relation with modern feeling and design. One or two students succeed in doing this, notably W. A. Buckingham (Worcester) in his spirited painting of a floral ornament suited for a border or frieze. The life-studies bring us nearer to the exercise of selection and interpretation in art, and through these the student is often able to shake off that sense of finality which settles upon the copyist, and to infuse that spirit of adventure into his work which presses it ever forward into the creative field. The model of a girl's head by Fanny E. Brown (Heywood) is an instance of a simple subject, full of character, handled with dignity and re-

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DESIGN FOR PRINTED SILK BY HELENA APPELYARD

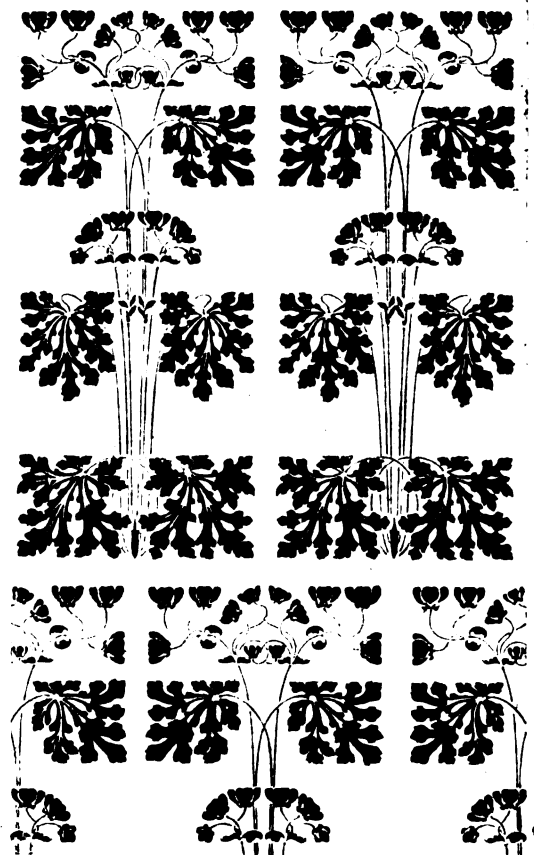


DESIGN FOR TILES

BY LOUISE LESSORE



DESIGN FOR CRETONNE BY CHARLES CORNWALL



DESIGN FOR PRINTED MUSLIN

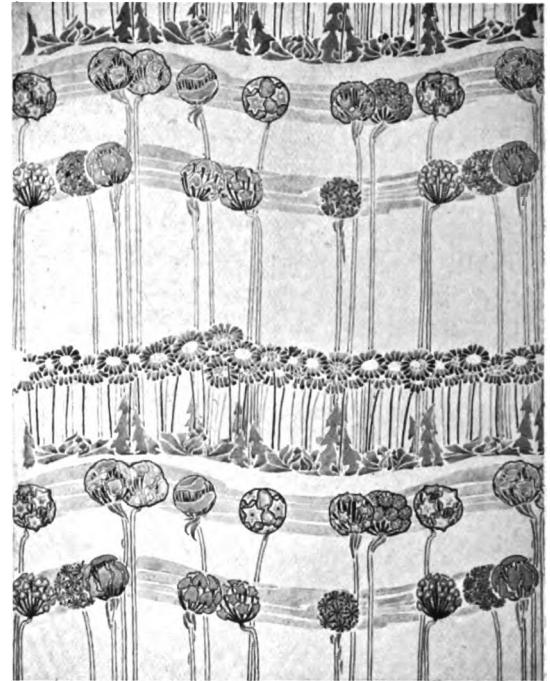
BY T. W. LONG

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DESIGN BASED ON A
FLOWERING PLANT

BY BEATRICE M. TURNER



DESIGN FOR
PRINTED MUSLIN

BY DOROTHY CHEESMAN



DESIGN FOR PRINTED MUSLIN

BY FRED COPE



DESIGN FOR WOVEN MUSLIN
(The property of Messrs. John Brown & Son.,
Bridgeton, Glasgow)

BY FREDERIC F. MAY

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straint. The study of a man's head in oils by W. R. S. Stott (South Kensington) gives excellent promise in portraiture. The modelled ornament is, for the most part, tedious and florid, but there are some admirable plaster bas-reliefs from nature. The *Sunflower* by Ormond E. Collins (Birmingham) is the best of this class; the growing plant is boldly modelled, and the unconventional back-view of the blossom is wonderfully effective. In contrast to this is the slender and dainty little *Oleander* panel by Leonard T. Howells (Lydney), in which the severer habit of the plant is very happily caught. The studies from animal life are less successful. The group devoted to the drawing of birds in an ornamental manner does not yield such fresh and original work as might here be expected, neither is there any specially

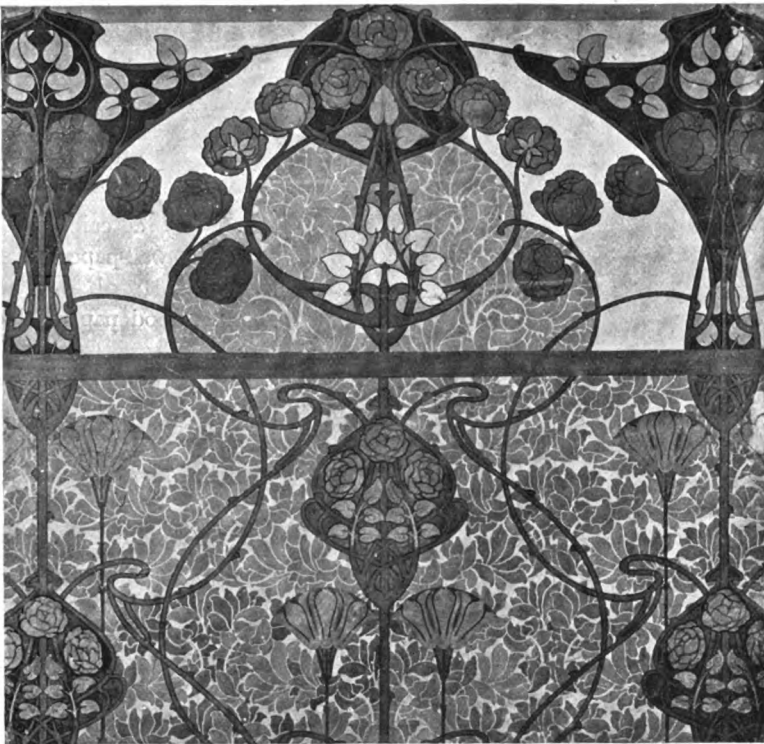


DESIGN FOR A STENCILLED NURSERY FRIEZE

BY LEONARD SPENCER

good modelling in this subject. "Designs based on a flowering plant" always afford an interesting section, and here some very careful and intelligent work is shown by James Hancox (Keighley), Edith A. J. Wright (Battersea), and Beatrice M. Turner (South Kensington). Some criticism, however, should be made of the insufficient naming of these exhibits: we should surely be told the object of the design—whether to be woven, printed, or wrought

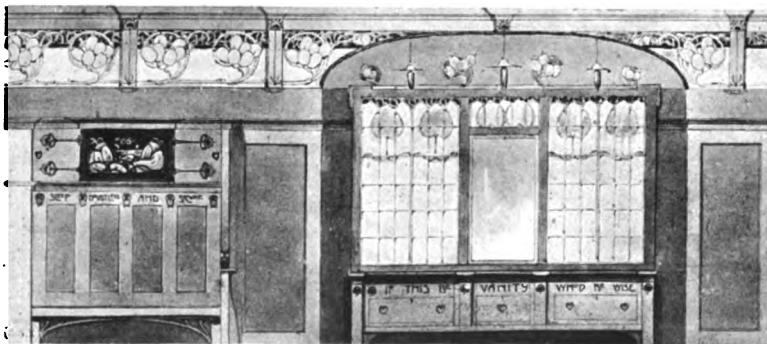
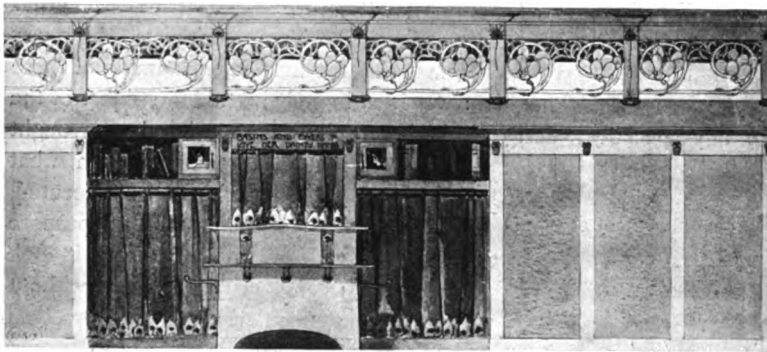
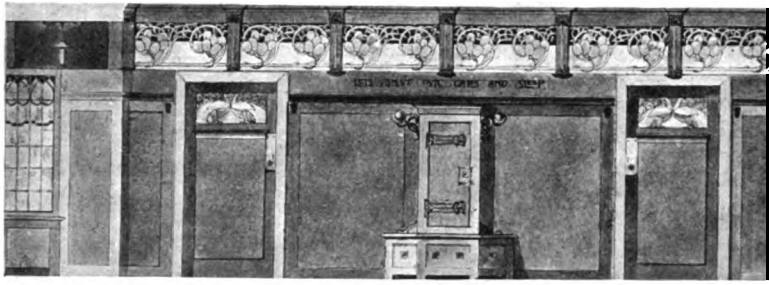
with tools, and in what material to be executed, since there is no purpose served by making it look good on paper, without relation to its practical working out. The designer must habitually think in material, and know instinctively that certain natural forms which yield delightful textile patterns may be quite unsuitable to wood and metal. Hence the superior value of that class of exhibits in which the applied design is placed side by side with the working drawings—a rule which offers the severest test to the competitors, but is fulfilled in several cases with complete success. The nearest approach to failure in relating the drawn design and the finished object occurs among the



DESIGN FOR A WALL-PAPER AND FRIEZE

BY J. J. WHITCOMBE

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DESIGNS FOR THE DECORATION OF A BEDROOM

BY ARTHUR H. BAXTER

needlework, where the students seem to find a difficulty in realising the limits of silks and stitches, and in bringing the execution up to the level of the original suggestion in softness and subtlety of colouring.

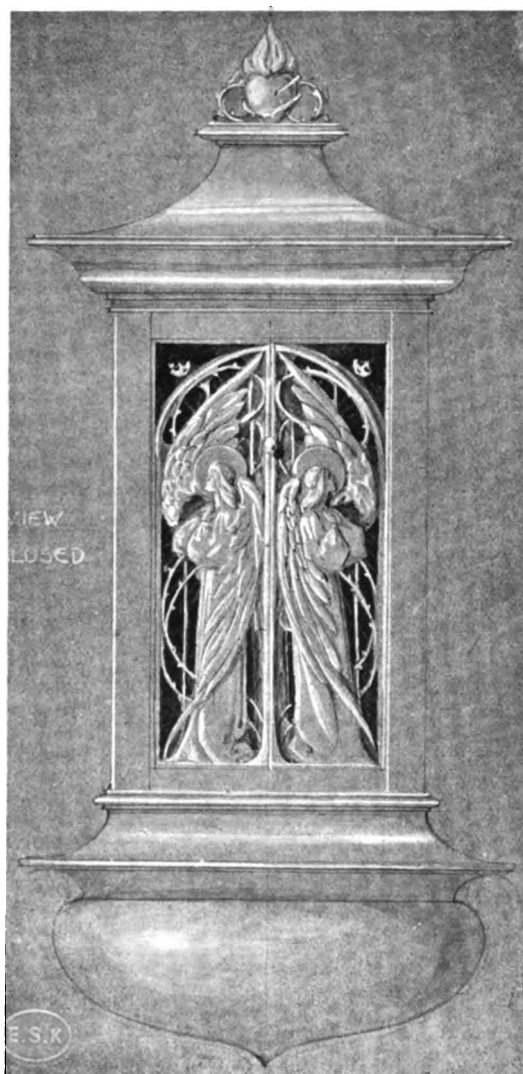
That some of the best work in the larger kinds

of decorative design should come from the women students is happily no longer a matter for surprise. Their wall-papers this year are especially good. The design for paper and frieze by Martha Bauerle (South Kensington) is vigorous and pleasing, and the artist has not allowed her strong sense of decorative line to outrun the restraints of a flat surface in a paper rich in colour. Another good paper with a frieze is by Alice Tyrer (Blackheath). The colouring, a bold but careful combination of blue, green and purple, is, perhaps, better than the pattern, and the frieze better than the body of the design. The same student shows a ceiling-paper, which compares to no disadvantage with another by Janet Robertson (South Kensington). These break new ground in a rather neglected department, and the greater subtlety and airiness required by a ceiling as against a wall-paper have been well observed. Another good paper is by Eveline Pears (Birmingham), and one of the best is by J. J. Whitcombe (Bath) — a strong and well-balanced design, broadly conceived and sober in colouring, in a scheme (if we remember rightly) of clay-browns

and Indian red. The designs of Arthur H. Baxter, though showing a fine sense of form and space, are a little reminiscent of well-known modern designers. The attempts of several students to introduce animal and human forms into wall-papers have not been successful. It is by no

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means easy to treat these in flat pattern except through the grotesque, and it needs rare and unique qualities in an artist—rare, at least, in the present age—to grapple with the grotesque in decoration. For it is not precisely humour, or the desire for caricature, that seeks this expression; it is rather the growth of a robust and childlike fancy, not yet oppressed by subjective ideas. The modern world is too reflective to find in such a mode its natural utterance. The wall-paper by Frederick Kiefer (Battersea) is a little suggestive of Morris and Burne-Jones in its use of tangled briars, but the whole effect is very pleasing, notwithstanding some lack, in the pattern, of a strong, coherent idea. There is also a dainty and graceful design



DESIGN FOR A TRIPTYCH

BY AGNES KERSHAW



DESIGN FOR A TRIPTYCH

BY AGNES KERSHAW

founded on the *Nasturtium*, by Arthur R. Smith (Keighley). The obvious danger in the use of climbing and trailing plants as subjects for the decoration of a wall has been generally avoided; the beginner is apt to take their habit too literally, and not to conventionalise enough to remove them from the realistic effect of running wild as in a bower.

The wall-tiles by Mary Bailey (South Kensington) answer the same problem on a smaller scale, and the difficulty of covering a large surface in so many repeats is very satisfactorily dealt with. The pattern and colouring are kept in a fairly low key, and would make a good decoration for a bathroom, or for the dado of a larger apartment. Louise Lessore (South Kensington) also shows an interesting tile-design which may be classed with mural decoration.

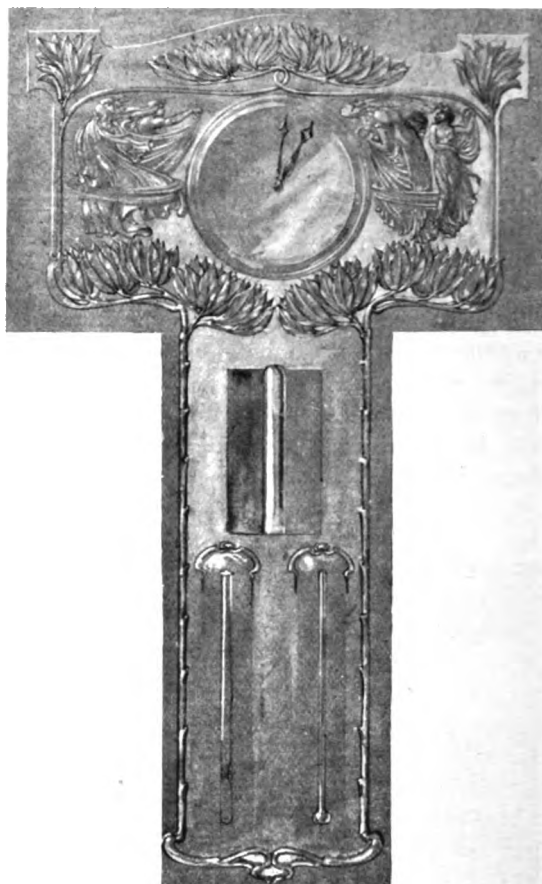
The use of stencilling for light conventional ornament on friezes or hangings is more worthily recognised than in previous years. The nursery frieze by Leonard Spencer (South Kensington) is

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a good example of this work. To express a decorative figure in the fewest possible lines, and these with due regard to the forms that can be safely pierced in the stencil-plate, demands a selective eye and keen invention and judgment on the student's part if the result is to be a bold and clearly defined ornament, and not a mere glint of colour seen, as it were, through a grille. The charm of colour thus treated may, of course, play a large part in the effect of a good stencil, but it is more important to obtain, through the slight and broken forms permitted to it, the impression of an ornamental figure at once simple, fluent, and well sustained. Other excellent friezes are by W. K. Blacklock (South Kensington), S. Griggs (Blackburn), R. W. Higham (Holloway), John A. Chell (Wolverhampton), Jessie Gavin and Roberta Glasgow (Liverpool). The designs for stencilled hangings show a marked improvement; one by George K. Wood (Bradford) is especially suc-



DESIGN FOR BELLOWS BY BEATRICE M. TURNER



DESIGN FOR A
BAROMETER CASE

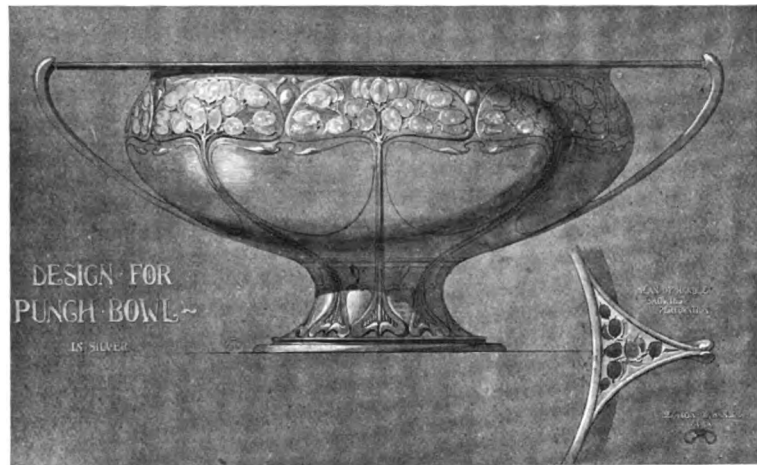
BY CHARLES R. WILLETT

cessful. There are also some good designs for hangings and friezes intended to go together, the figure on the frieze being modified to suit the folds of the textile, or contrasted there with some different style of ornament. Fred Smith (Keighley) achieves a happy combination of this kind, and among the separate hangings those of David Hill (Battersea), Arthur Walbank (South Kensington), and Ethel Smith (Nottingham) deserve special mention.

Textiles are altogether the strongest feature in this year's work, and seem to suggest that many of the designing schools are—as they should always be—in actual touch with the process of manufacture. Printed muslins seem to be a very favourite subject with the students, and quite a number of exhibits in this class are extremely pretty and suitable. Five of the best are from Battersea, by John Ray, Bernard Smithers, Mary F. Mitchell, Sarah C. V. Jarvis, and Thos. W. Long. The work of this last designer is admirable in its

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light and piquant grace. Beatrice Turner (South Kensington), whose "design based on a flowering plant" has already been noted, also sends a muslin design showing excellent taste and inventive power; and other good examples are shown by Allan Inglis (Dundee), Mary S. Perrott and Rosa K. Warner (Holloway), and Fred Cope (Macclesfield), whose design is one of the most striking in this group. A series of designs for woven muslin is by Frederic F. May (South Kensington), and is admirable in not attempting too much for the process in view.



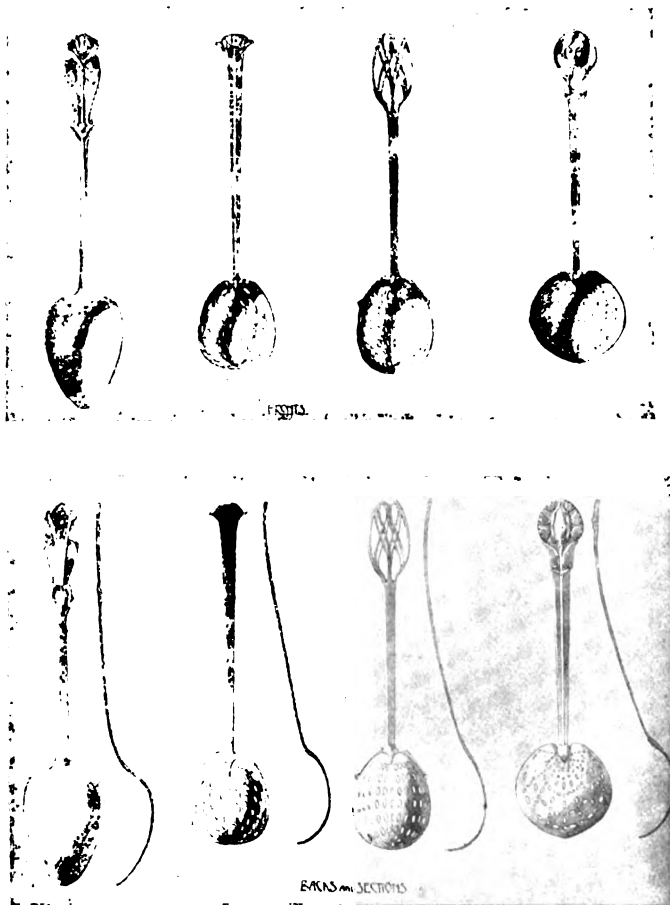
DESIGN FOR A PUNCH-BOWL

BY ARCHER L. ELLIOTT

Among the embarrassing number of designs for

"printed hangings" in which the material is not specified it is difficult to select the best for praise,

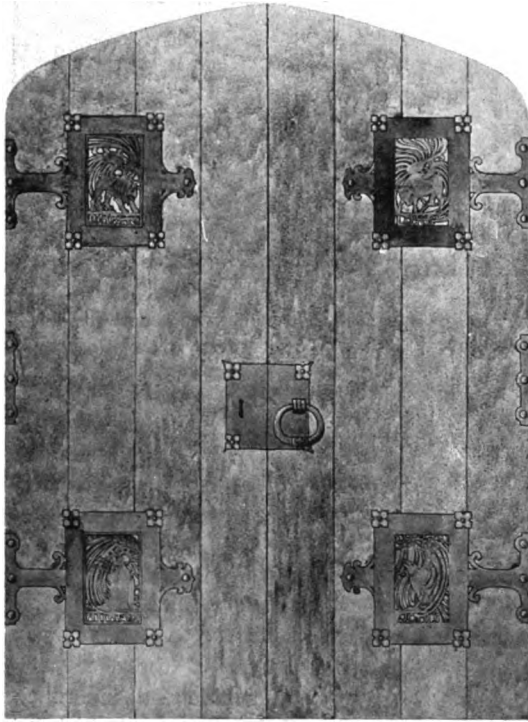
since so much of the effect of a pattern must depend upon the quality of the surface on which it is seen and the nature of the drapery which it falls into. The charming little "printed hanging in four colours" by Dorothy Cheesman (South Kensington) appears as "muslin" in the catalogue, but would look well in a light washing silk. Her printed velvet is a good example of design for a heavier material, and Charles Cornwall's cretonne is well planned for a coarser fabric ranging between these two. Of the other South Kensington prize-winners, Helena Appleyard shows most promise with her ample series of designs for printed muslin, cotton, velvet, and silk. Winifred M. Kennett's printed velvet is excellent, and from the provinces we have an imperfectly defined but very pleasing "printed hanging" by William Ferguson (Glasgow) and a good "woven fabric" by Reginald West (Lancaster). Another single exhibit deserving notice is the little printed silk design from Mile End, by Dorothy Fièrè. The New Cross students, too, seem likely to support the high reputation they enjoy



DESIGNS FOR FANCY SPOONS

BY HARRY MORLEY

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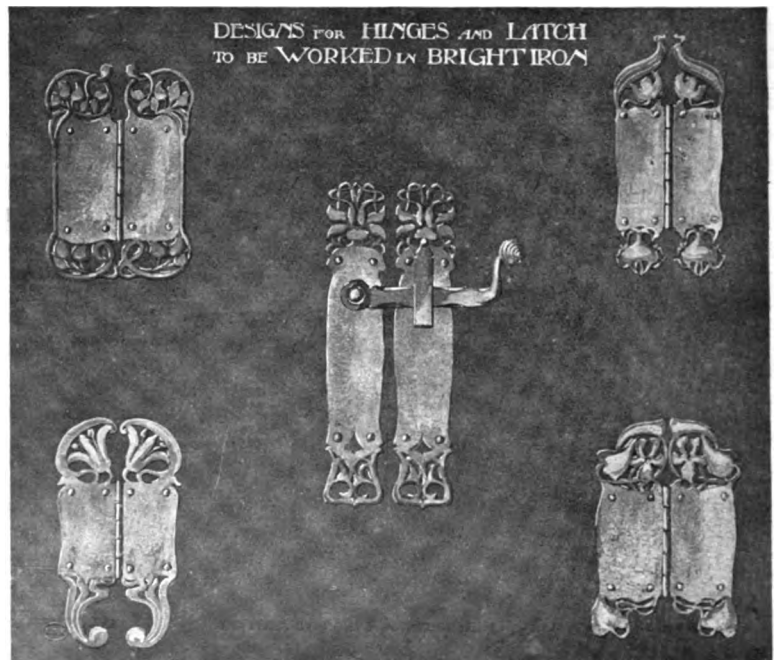
DESIGN FOR AN
OAKEN CHURCH DOOR

BY ARTHUR E. PAYNE

for metal design by an equally good name in textiles. Their exhibits include printed muslin, velvet, and cretonne designs by Edith A. Leworthy and Herbert Rankin, and there is a strong and original design for woven tapestry by Hilda Pemberton, which, however, does not excel her admirable work in the same material last year. Another important group of textile designs is from Manchester, whose several schools are well represented in printed cottons and silks, woven tapestry, and interweavings of silk and wool. The exhibits of John E. Birks, C. A. Bauer, Allan W. Rains, Chas. E. Mason, S. G. Ashley, and Alfred Alexander are especially commendable. The Burnley students show no less promising quality,

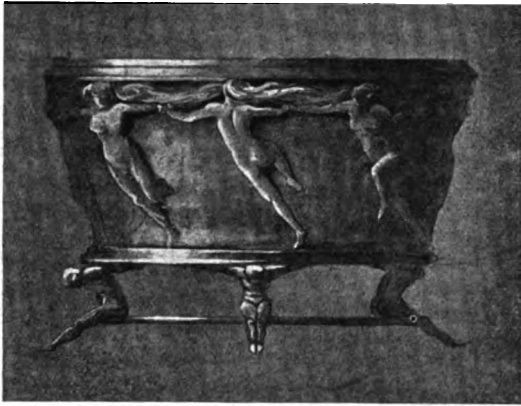
especially in the woven silks and hangings of Wilfred Wetherell; Newcastle also exhibits largely in weaving designs, and Blackburn ranks well with the sincere and careful work of William Stoddart in silk and cotton furniture coverings.

Designs for damask table-linen raise the problem of making a flat decoration, without colour, show equally well from all points of the compass. Considering the severe limitations of this exercise—a difficulty which exceeds (by lack of colour) the difficulty of carpets, ceiling-papers and counterpanes—it is surprising that so many students are attracted to damask design. A fairly high average of merit is sustained in this class, but no great originality is noticeable. The serviette and tablecloth by Alice B. Loch (South Kensington) are perhaps the best among a large number of designs from this school. Comparatively few have taken refuge in the geometric method, and, indeed, table-linen seems rather to invite decoration by natural forms, especially of fruit and flowers. The task is to select subjects that lend themselves to circular convention, and yield, if not a centre figure, at least some pleasing and unobtrusive repeat in stars, knots or trellis-pattern, and a border not hopelessly intractable at the corners—as many promising borders are apt to be. In several of the best of this year's designs the body of the cloth is but lightly



DESIGNS FOR DOOR-LATCH, DOOR-PLATE AND HINGES BY GWENDOLINE WATTS

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DESIGN FOR A SALT-CELLAR

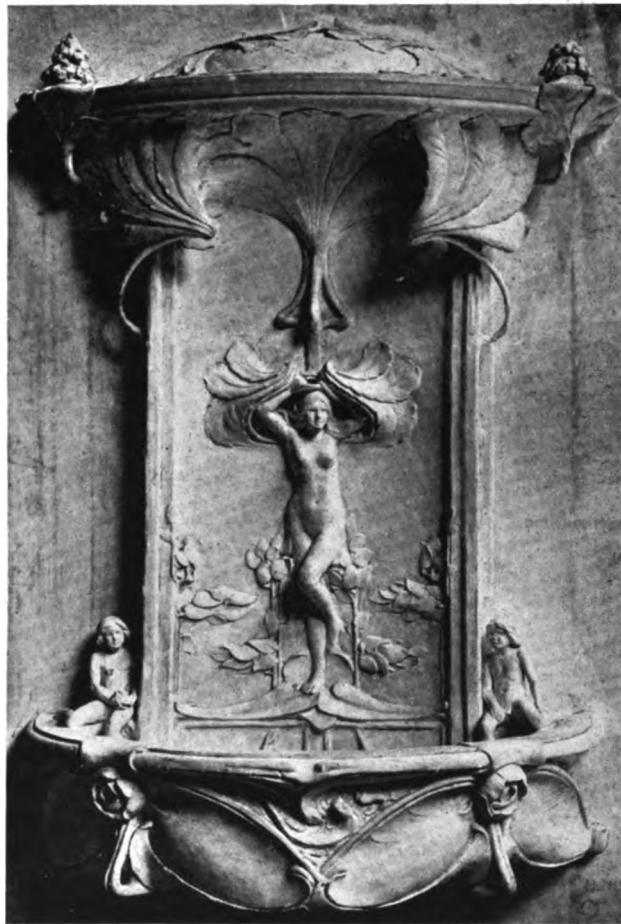
BY PHILLIP W. HOLYOAKE

decorated with some figure borrowed from the border itself. There seems a perennial difficulty in relating the border satisfactorily to a strong centre-design. The number of examples sent up from the Belfast classes speak well for the local spirit which thus preserves the good traditions of Irish linen industry. Among other exhibitors deserving special mention are Mary D. Baxter (Clapham), whose earlier damasks will be favourably recalled from last year, Helena Appleyard, already commended, and Lydia C. Hammett (Taunton), who will be remembered by her designs for lace. The same prolific group of Belfast students also show designs for printed and embroidered counterpanes, and another of last year's prize-winners, James Hogben, is again conspicuous. The printed bedspread by Janet Robertson is tasteful and ingenious, but nothing in this group is of really original merit, and there should certainly be room for invention in such a distinct branch of textile design.

Lace is another favourite subject with the students, both men and women. Here, again, there is a lack of distinction and originality, but the work shows a decided improvement in quality upon last year. One of the most original of several designs for lace fans is by Ernest Aris, of Bradford—a school remarkable for the versatility of its work. It seems obvious that the subjects used for lace design should either be of themselves ethereal and filmy in character, or should be suggested in the most delicate and

imaginative way. The more ambitious student will probably take the latter and more crucial alternative. Both methods have been intelligently essayed by many competitors, of whom we may mention Jeanie Tobin and Ethel M. A. Campbell (South Kensington), Lydia C. Hammett and Eva Brown (Taunton), and students at Cork, Dublin, Birmingham, Battersea, Dover, Nottingham, and Leeds. The lace mat by Margaret L. Baker calls for criticism in being an unsuitable object for so fine a decoration. Handkerchiefs and dessert d'oyleys seem to mark the proper limits of lace on the side of utility, and to carry it further is to risk the blunting of that sense of seamliness in the use of choice and fragile things which is the essence of good taste.

There is very little novelty or variety in carpet design, which seems to be somewhat out of favour, owing partly, no doubt, to a growing dislike of the old-fashioned heavy and unwieldy article, and a



MODELLED DESIGN FOR A WALL-FOUNTAIN

BY HUBERT MILLER

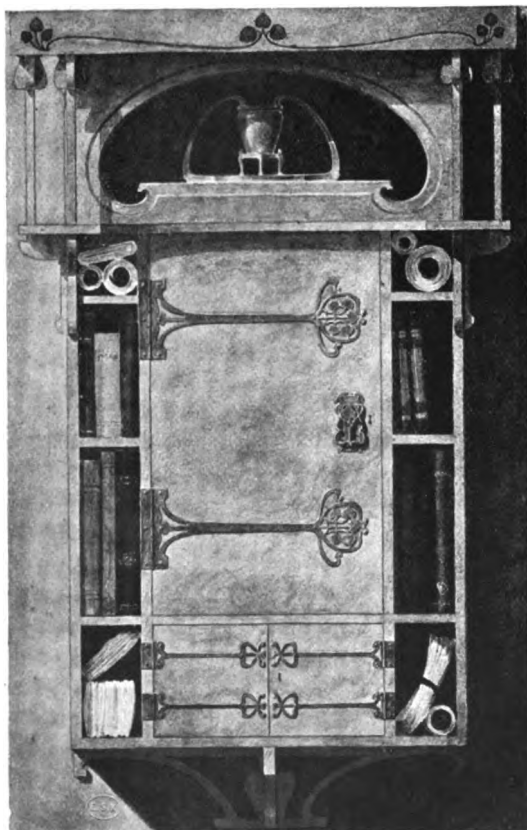
The National Competition, 1900

tendency towards a lighter and more cleanly treatment of floors in a climate where mud is a factor to be reckoned with in the ordering and daily care of the dwelling. Embroidery for furniture and for personal apparel does not come under this ban, though we may notice the total disappearance of the embroidered footstool—gone, let us hope, with the worked slippers that once reposed upon its gorgeous beads and wool. The embroidered gown by Alice B. Loch (South Kensington) marks an attempt, which should be warmly encouraged, to restore dainty hand-stitching to the decoration of clothing. A gown simply modelled, of good material, and adorned with some interesting design upon the cuffs, collar, waistband, and hem, or with an embroidered yoke or panel, should surely be more beautiful than one upon which machine-labour has been lavished for the production of tucks in so many



DESIGN FOR A PRINTED HANGING

BY WILLIAM FERGUSON



DESIGN FOR A HANGING CABINET

BY FREDERICK BURROWS

rows of mechanical stitching. The needlework panel for a fire-screen by Robert A. Dawson (South Kensington) is an instance of the discrepancy already noted between an excellent working drawing and its execution in silk embroidery. A charming little design for a mantel-border, based upon the airy "puff-ball" or "what's-o'clock," by Katherine M. Warren (Nottingham), is one of the most successful in this group.

Designs for screens and panels for walls or furniture are few in number, and do not wander far from the safe ground of needlework. It would be interesting to see more attempts towards panelling in gesso, metal, and wood. The "panel of screen," by G. Bernald Benton (Birmingham), is one of the best of the decorations for furniture. This school, or rather the several schools within this city, send a large contingent of furniture design and some very good work in architecture and metals. The wrought-iron gates and railings by James A. Jones are admirable in their freshness and simplicity of treatment, and in their straightforward and workmanlike structure. The highly promising talent of Joseph Else (Nottingham) has already been illustrated in these pages. He is here represented by a very pleasing little modelled study for a hospital doorway. The principal decoration is a bas-relief depicting the healing of the sick. This, and the various details of structure and orna-

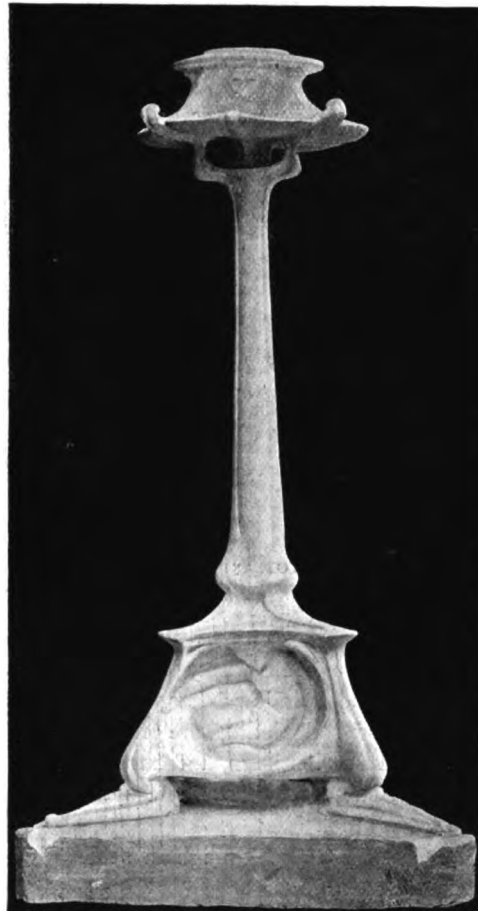
The National Competition, 1900

ment, are carefully set forth, and the whole work is beautiful in feeling and expressed with refinement and restraint. Arthur E. Payne (South Kensington) is one of the most versatile exhibitors. In the architectural group he shows a good design for an oaken church door, well-proportioned and dignified in treatment, hinged and decorated with beaten, chased, and pierced iron. The use of the materials shows originality of feeling as well as an intelligent knowledge of mediæval types. From Deptford, Hubert Miller sends a modelled wall-fountain which, for so hackneyed a subject, succeeds well in escaping the commonplace, and pleases by its quiet and unpretentious character. An attractive scheme for the decoration of a bedroom is presented by Edward Walker (Bradford) in a series of coloured drawings good in scale and detail, and giving many effective and workable suggestions for furniture. The colouring is a little laboured and heavy, but the plans and proportions of the seats, shelves, cupboards, and so on, are very pleasing.



DESIGN FOR A PANEL OF A SCREEN

BY G. BERNALD BENTON



MODELLED DESIGN
FOR A CANDLESTICK

BY ARTHUR SCHOFIELD

The decoration of the wardrobe might be toned down in the execution of the plan. A hanging cabinet by Frederick Burrows (Putney) is another good example of furniture design. It may not always occur to the students that cabinets and bookcases of any considerable size and weight, intended for hanging, should be designed in careful relation to the walls which are to hold them. They can only be properly fixed in a sound building, and attempts to hang them on nails upon an ordinary drawing-room wall are always disastrous.

The only stained-glass work of any striking merit is by May Cooksey, of Liverpool. This is modestly called a "domestic window," but it would not be unbecoming in a public hall. The subject—*King Lear and His Daughters*—is handled with a quiet sincerity which promises well for the student's future in design. The composition is graceful and restful to the eye, and the limitations of

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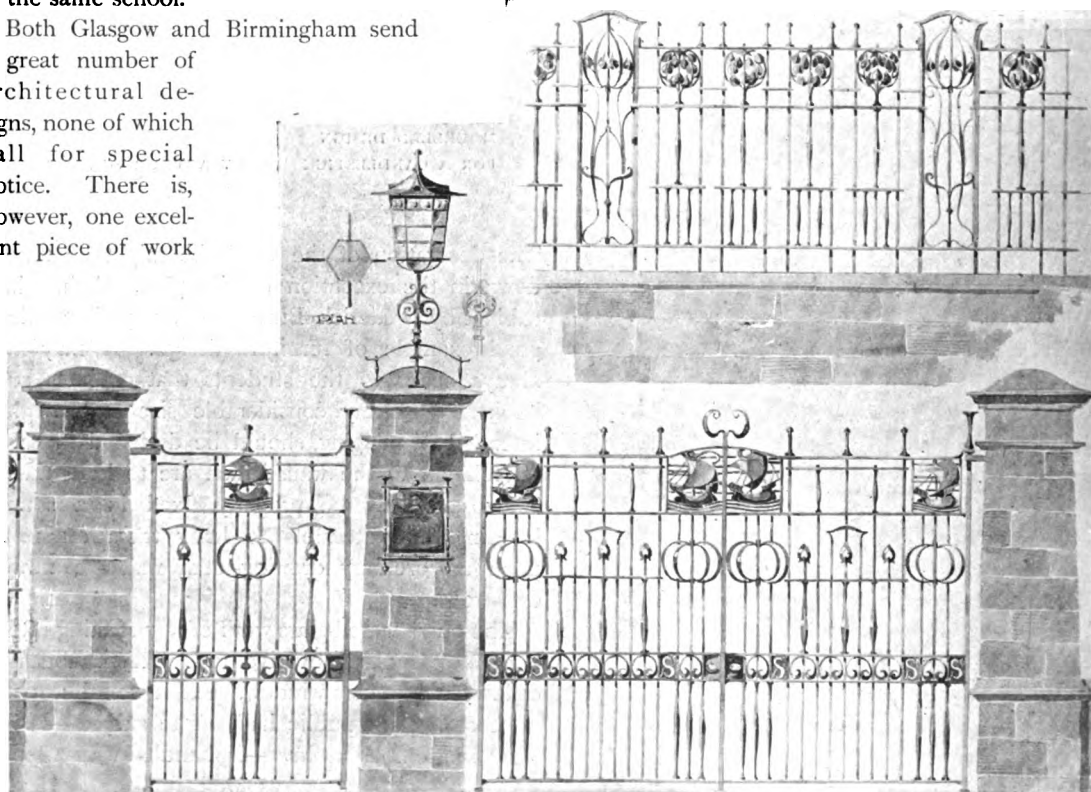
DESIGN FOR A SGRAFITTO CARD-PLATE

BY ERIC R. GILL

the method have been wisely observed. There is also a good window design by Alex D. Clark (Glasgow), depicting the meeting of St. Columba and St. Kentigern, and another on a Tristan subject by Dorothy Smyth, of the same school.

Both Glasgow and Birmingham send a great number of architectural designs, none of which call for special notice. There is, however, one excellent piece of work

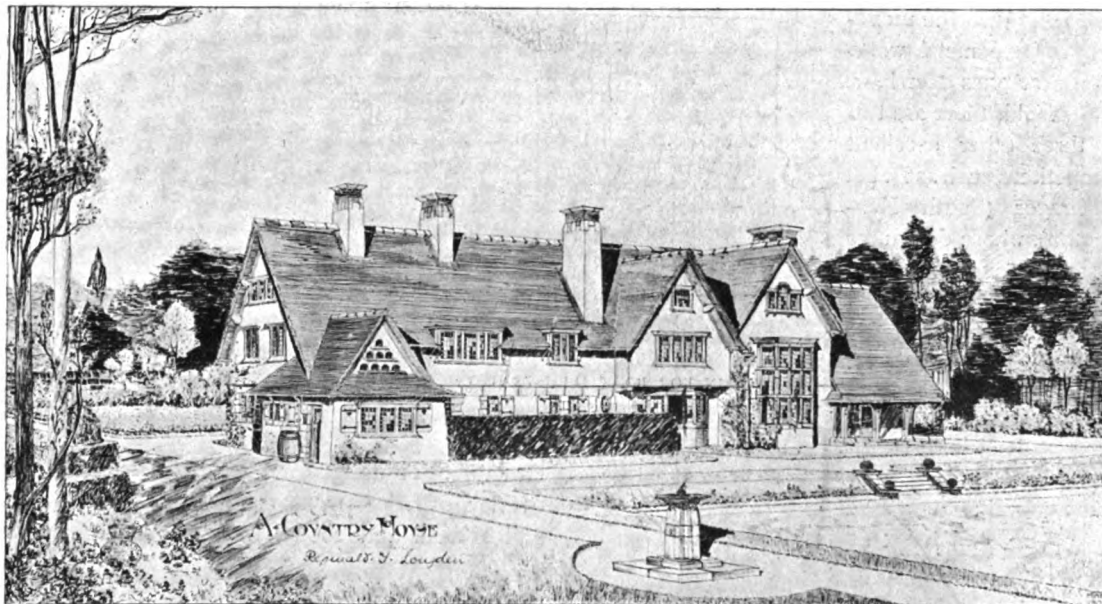
from Burslem, by Reginald Longden; a design for a country house, very fully and thoroughly worked out in the plans and remarkably pleasing in perspective. Reminiscences of a few favourite modes of modern architects were perhaps unavoidable, as in the windows breaking into the roof, and the austere treatment of the chimneys, but the design as a whole shows strong originality and freshness of spirit. The absence of any serious architectural work from the southern schools is remarkable. The happy exception is at New Cross, where several women students have made good essays in the larger kinds of metal decoration. Special praise is due to Edith J. Pickett for her designs for street lamp-posts—a neglected but very fruitful subject—and also for wrought-iron gates. In this school may be welcomed four other metal designers who distinguished themselves last year—Hilda Pemberton, Maude Ackery, Kate Allen, and Isabel McBean; and a new student, Gwendoline Watts, who sends some very pleasing designs for pierced hinges, latches, and plate for a door. The barometer case by Charles R. Willett is remarkably good, and



DESIGN FOR WROUGHT-IRON GATES AND RAILINGS

BY JAMES A. JONES

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DESIGN FOR A COUNTRY HOUSE

BY REGINALD LONGDEN

breaks fresh ground in the application of design in a modern spirit to familiar furniture. The decoration is slight but sufficient, and aptly disposed. It is intended for reproduction by the electro process. The designs for jewellery and enamels from this school are again distinguished for beauty and simplicity of form and purity of colour. Those by Kate Allen and Isabel McBean are especially good. The latter also shows an interesting series of studies for church metal work and electric lamps. Her chalice and paten for enamelled gold take rank with the similarly choice and rich designs by Agnes Kershaw (Sheffield) for an altar crucifix, triptych, and holy water stoup in enamelled silver. These objects, if they fulfil the promise of the working drawings, need not fear comparison with some of the best contemporary work in ecclesiastical enamels. To return to more secular ornaments, Maud Avery's silver fishing-trophy deserves notice as a refreshing departure from the stereotyped and tasteless kind of cups and vases that so often

load the champion's board. It is a handsome and well-proportioned vessel decorated with a bold design of fishes. Exceptionally promising as the New Cross students are, it must not be thought

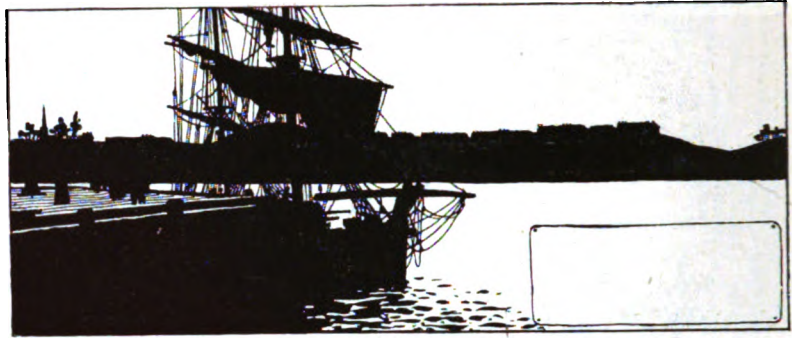


DESIGN FOR A STAINED-GLASS WINDOW

BY MAY COOKSEY

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that they have the monopoly of fine metal work. Besides Agnes Kershaw, of Sheffield, there are two or three other excellent competitors, such as Isabel McGregor (South Kensington), whose design for a stained and embossed leather belt is enriched by a silver *repoussé* buckle and fittings, and Katie M. Fisher (Liverpool), who



DESIGN FOR BOOK ILLUSTRATION

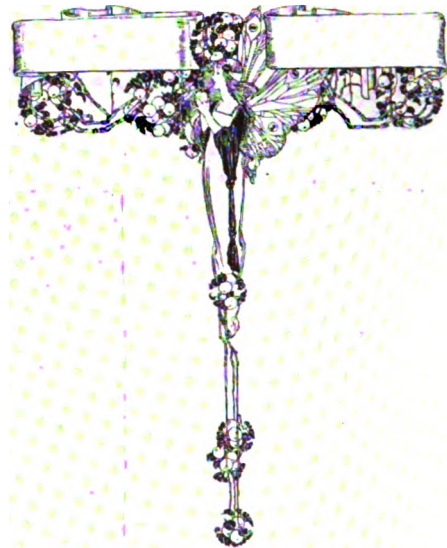
BY CHARLES WANLESS



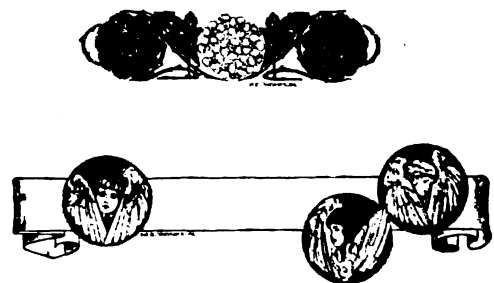
DESIGN FOR BOOK ILLUSTRATION

BY GERTRUDE STEEL

structure. A design for a set of spoons, by Harry Morley, of Leicester, also shows pleasing invention and a fresh and robust treatment of the metal.

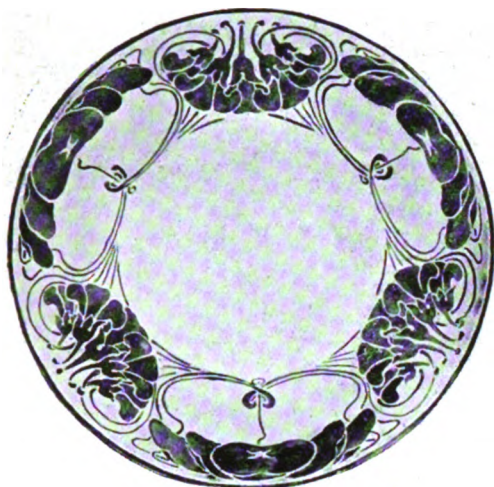


shows a pretty design for a chatelaine in silver and enamel. From Leamington there is a delightful little salt-cellar with spoons, by Phillip Holyoake. The design of running figures round the bowl is full of animation and grace, and the working drawing has the brightness and finish which are praiseworthy characteristics of nearly all the designs for precious metals. Another admirable piece of work in this group is the punch-bowl by Archer L. Elliott (Sheffield). The beauty of the form is emphasized by a bold and massive decoration, harmonising well with the general



DESIGNS FOR BOOK ILLUSTRATION

BY MARGARET E. THOMPSON



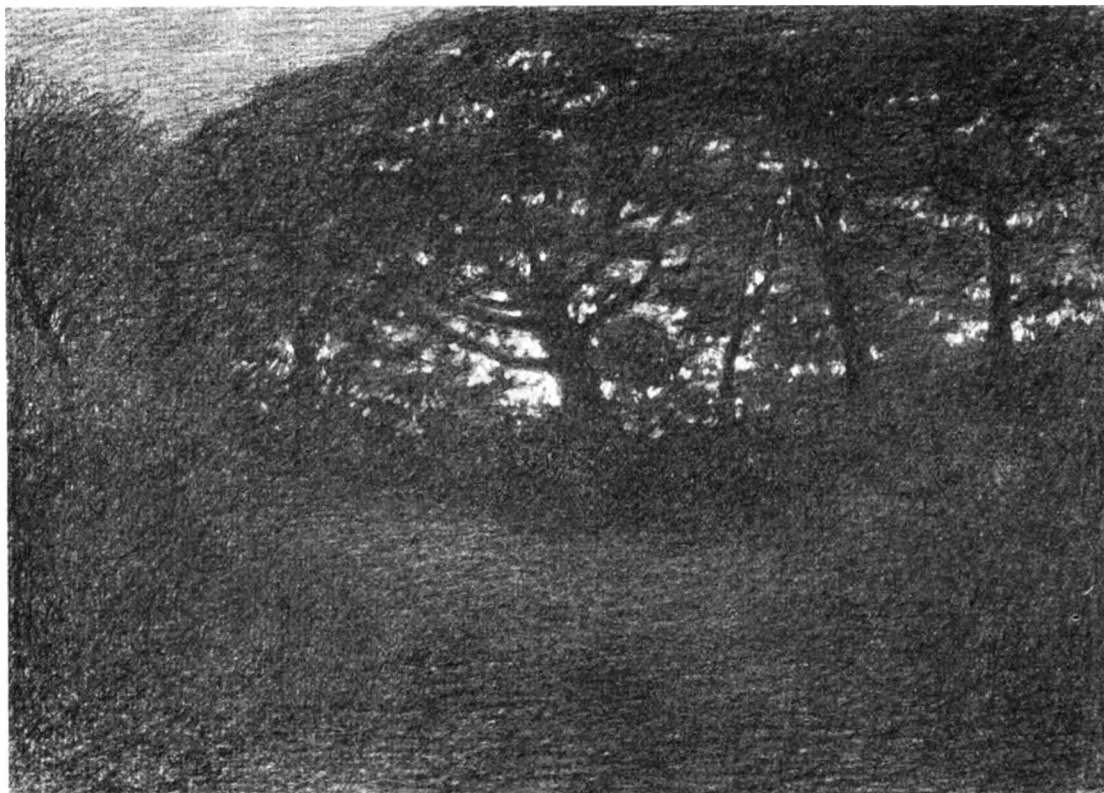
DESIGNS FOR DESSERT PLATES

BY LOUISE LESSORE

The same student sends a good design for an ewer and chalice. Among the modelled designs which might be carried out in other materials than metal, two excellent candlesticks may be noted, one by Arthur Schofield (South Kensington) and the other by Bertha Goff (Holloway). Several other distinctive designs strike the eye favourably in passing, such as the newel-post by Ormond E. Collins (Birmingham) and the inn-sign by Thomas Dugdale (South Kensington). There is very little remarkable in the direction of pottery; among the most satisfactory examples are the sgraffito card-plate by Eric R. Gill (Chichester) and the quiet and delicately coloured set of dessert plates by Louise Lessore, already mentioned.

Among the designs for book illustration and

decorative printing in black and colours, the name of Arthur E. Payne is again conspicuous. His decorations for the backs of playing cards show admirable resource and fertility of invention, and veil a surprising variety of pattern beneath their delicate colouring. The Scarborough school sustains its reputation for black-and-white design, though the work of Sunderland Rollinson hardly shows the advance and development that was expected of this student. His magazine cover for *The Puritan* is his best achievement of the year. Charles Wanless reveals a true decorative feeling and excellent draughtsmanship in his book illustrations. In this field some distinctive and promising work is shown by Janet and Mary Simpson (Lambeth) and Margaret Thompson (New Cross). No less praiseworthy are some of the Christmas cards,



FROM AN AUTOLITHOGRAPH

BY F. F. FOOTTET

programmes, and menu designs from the same hands. The excellent colour-drawings for block-printing, by Thomas B. Blaycock (South Kensington) hardly lend themselves to illustration here, but their strong and imaginative treatment is well adapted to the process in view. The same may be said of the Lambeth colour-prints, which form an important and very interesting group. The work of Ethel K. Burgess, always individual and adventurous in colour, has gained in sobriety and dignity of form. The designs by Gertrude Steele and Daisy Hansford also show a delicate fancy and a skilful use of contrast in form and colour. The exhibits of Alice Giles strike us as falling a little below the high standard of draughtsmanship and careful finish which her former work has led us to expect. With regard to posters, it is probably felt that designs in the modern style are not much encouraged or appreciated at headquarters, so it is not surprising that the attempts are poor. That the arts of decoration and of advertising are by no means incompatible the French and Americans have distinctly proved, while in England this important fact is unfortunately realised only by a few.

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STUDIO-TALK.

(From our own Correspondents.)

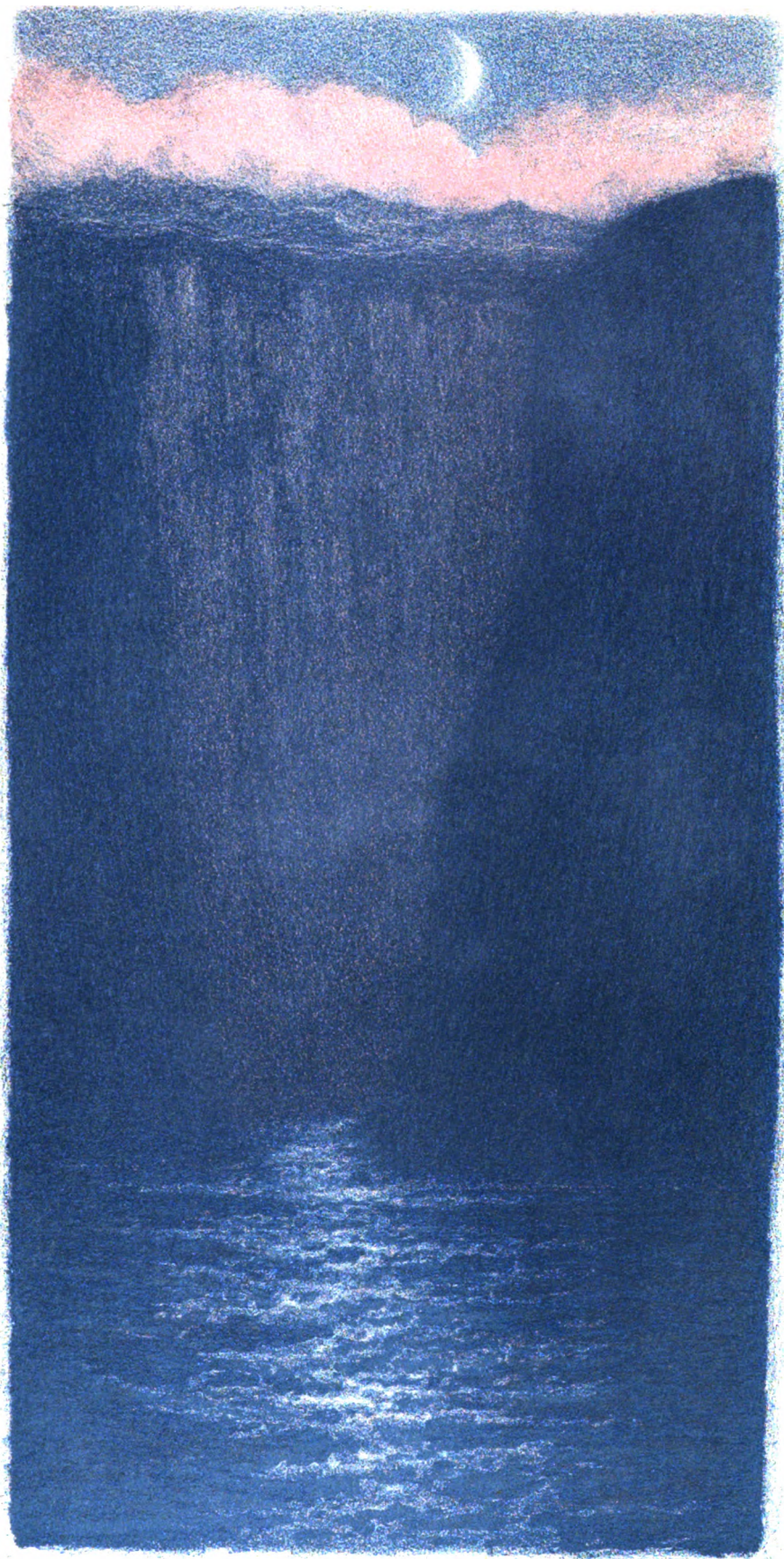
LONDON.—Mr. F. F. Foottet, three examples of whose subtle and imaginative landscape work in lithography are illustrated here, has had a somewhat chequered career in art. His earliest efforts in oil-painting were made more than a quarter of a century ago, and they bring one in touch with that precise style, often so small in handling and so narrow in vision, which most Englishmen found attractive before the great revolution worked by the Impressionists. As early as 1873 Mr. Foottet sent a picture to Burlington House, where it was accepted and hung. It was a landscape entitled *December*, and it attracted considerable attention. Ruskin noticed it and liked it, but said, with characteristic faith in his own teaching, "Yes, the artist is painting trees, but is he sure that he can draw a leaf?" Mr. Foottet was willing to try, and Ruskin, who lived then at Herne Hill, was ready to help him with advice, and several months were passed in making elaborate studies of fruit and leaves. Shortly afterwards the young

AUTO-LITHOGRAPH

BY

F. F. FOOTTET





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Studio-Talk

artist left London to make his home at Derby, where for some time he worked successfully, painting landscapes and portraits. But the curious fascination of London remained with him, and in a letter to Ruskin he expressed a strong desire to return to its fogs and horrors; but Ruskin, writing from Venice on the 9th February, 1877, earnestly advised him to stay where he was and form in Derby "an honourable and consistent position, painting portraits with conscientious attention," and employing the summer in study out of doors. "To come up to London," the letter said, "would be to expose yourself to the chance of having to struggle wretchedly and meanly

among mean people, for work which you could not execute but to your own harm and degradation. A run up to London annually to see—not the Academy, but the National Gallery—prolonged sometimes to Paris, sometimes to Antwerp or Bruges, will keep your mind in true tone and sympathy with the highest work: of which photographs (the originals once seen) will be admirable auxiliary memorials."

This advice was followed for some time; then, under the influence of the Impressionist movement, Mr. Foottet began to try unfamiliar paths, and to form his present style, which has sometimes the peculiar "eeriesomeness" of the landscape descriptions by Edgar Allen Poe. It has been said that Mr. Foottet is among the few living artists whose landscapes are symbolistic and charged with human emotion. True enough, and if this mystical and poetic way of treating Nature is appreciated far oftener in prose than in paint, it is none the less very noteworthy to all who take serious interest in the productions of true artists.

Mr. Frampton's *Lamia*, a most impressive and exquisite bust in ivory and bronze, exhibited this year at the Royal Academy, is the subject of the illustration on p. 270. It was inspired, not by the *Lamia* in Latin superstition, where she figures as a witch who sucks the blood of children, but by Keats's haunting poem, where she is represented as a serpent who has assumed the form of a woman.

EDINBURGH.—Perhaps the most notable feature of the Exhibition of the Society of Scottish Artists, at present open in Edinburgh, is the charming effect of the galleries as a whole. It is somewhat difficult to believe that they are the same rooms as those in which the Royal Scottish Academy holds its annual shows. But a sufficiency, rather than a plethora of pictures, judicious hanging, suitable backgrounds, and arranging the sculptures tastefully, instead of dumping them down anyhow or placing them in a row like Aunt Sallies at a fair, have worked wonders, and the Society is to be congratulated



FROM AN AUTOLITHOGRAPH

BY F. F. FOOTTET



"LAMIA." BUST IN
IVORY AND BRONZE
BY G. FRAMPTON, A.R.A.

Studio-Talk

on having made its exhibition a delightful place in which to linger.

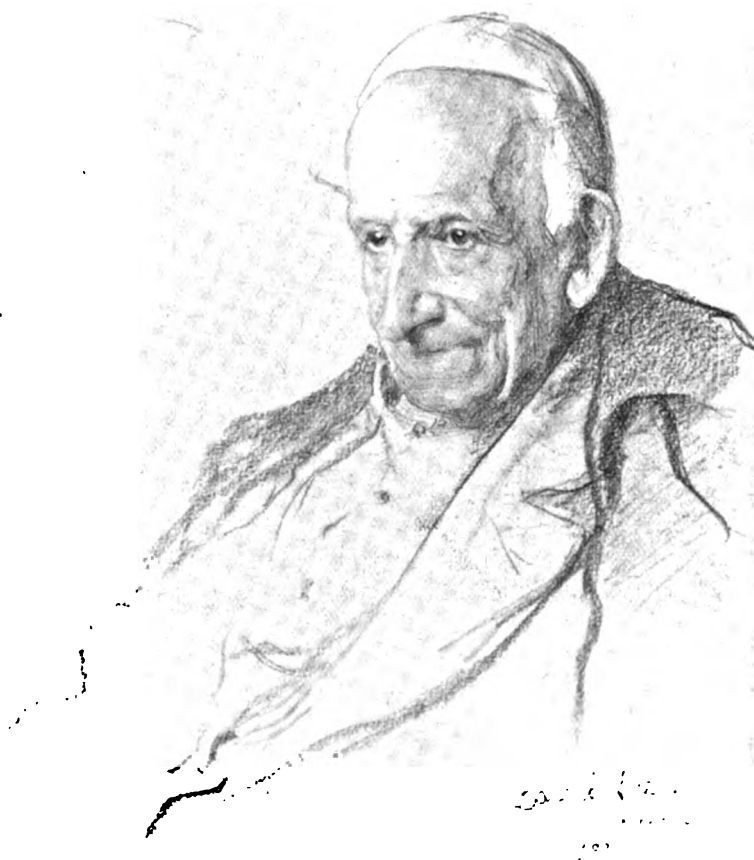
For the most part the sculpture comes from London, Mr. Goscombe John, Mr. Frampton, and Mr. Pomeroy sending pieces that have been seen before. But some of them, such as Mr. John's *Childhood*, are a pleasure to see again. Of the local work, Mr. E. W. Kennedy's *Design for Bronze Memorial Tablet*, although rather slight and pretty in motive for its intended purpose, and his sketch-model of a figure typifying *Religion*, are the most interesting.

Among the pictures the most conspicuous are by well-known painters. The *Jeune fille au fichu* is a slight, and by no means important, example of the painter of the *Déjeuner* and *The Bar*; but it is the first Manet that has been shown here, and, as far as it goes, it is characteristic of his later methods. As usual, Mr. Sargent supports the exhibition by sending something that is not a portrait. This year it is a *Spanish Dance*, full of the abandon and intoxication of rhythmic motion. Mr. McTaggart, the most fascinating and original of Scottish painters, is represented by two admirable examples, and Mr. James Guthrie by two portraits remarkable, even among his work, for distinction of design, sympathetic characterisation, and charm of subtle low-toned colour.

But the S.S.A. exists for the younger artist, and one turns to look at what he has to show. Often it has no great interest or merit, but when it is the painter's own, and not such mimicry as No. 48, or such straining after originality as some others one might indicate, it is not to be despised; and scattered

through the rooms there is work that is worthy of much more than this. Thus Mr. C. H. Mackie sends a portrait group somewhat teased in handling but intimate in feeling, pleasant in tone and engaging in design, and a charming study of sunset after rain, *The Hill Farm Pond*; Mr. Robert Burns's *Tapestry*, although it hovers, as his work is apt to do, between decorative convention and pictorial treatment, and is weak in drawing, has a fascination of its own; and Mr. Blacklock's idylls show a certain daintiness of fancy and a feeling for beauty.

In landscape, again, a vivid and convincing, if rather loose, study of an iridescent and brilliant *Summer Sea* comes from Mr. R. C. Robertson; Mr. Mason Hunter's *Alan's Country of Appin*



SKETCH FOR THE PORTRAIT OF LEO XIII
(See Paris Studio-Talk)

BY PHILIP LASZLO

Studio-Talk

catches something of the dreamlike glamour of the softly-shadowed West Highland hills; Mr. Wishart's effective sketch—for it is no more—*A Summer Breeze*, has much of the spirit of its title; and Mr. J. Campbell Mitchell, in three landscapes of very varied mood, shows a fine colour sense, a satisfying fulness of tone, and a real grasp of the material of nature, which is deficient in the work of the others named, and, indeed, in most of the work shown, both figure and landscape.

On the whole, the present exhibition is fairly representative of the younger talent in the East of Scotland, whence the Society draws the greater

part of its membership. The taste shown in the arrangement of the rooms is echoed in the cover-design and format of the catalogue. For this, as for several of the decorative advertisements which really adorn it, Mr. Robert Burns is responsible.

J. L. C.

LIVERPOOL.—An interesting recent event at the Town Hall was the public presentation to the Lord Mayor of Liverpool (Mr. L. S. Cohen), by the Earl of Derby on behalf of the subscribers, of the portrait painted by Mr. George Hall Neale, a work pronounced on all sides to be a signal success, and one that will maintain and enhance the high reputation already won by that comparatively young artist.

The invitation of the Committee of the Walker Art Gallery to assist in hanging the Autumn Exhibition of 1900 has been accepted by the following artists, viz.:—David Murray, A.R.A., Arthur Hacker, A.R.A., and Robert Fowler, R.I. The Exhibition is to open on Monday, September 17th. The last Exhibition sold 172 pictures, the prices of which amounted to over £8,000.

The Liverpool Academy of Arts announces its Exhibition to open on the 15th October, and the artists appointed to form the hanging committee are C. J. Allen, F. V. Burridge, Isaac Cooke, R. Talbot Kelly, and W. Wardlow Laing.

H. B. B.

PARIS.—There is very little new work—that is to say, work which has not been seen before—at the Exposition



DECORATIVE PANEL. (See *Paris Studio-Talk*) BY CONSTANTIN KOROVINE



DECORATIVE PANELS



BY CONSTANTIN KOROVINE

Décennale in the Grand Palais. The majority of the painters have preferred to make a selection from among their pictures which have been most successful during the past decade, and may therefore be expected to make a certain effect at the Universal Exhibition. In my opinion they are wrong—those, at least, who stand as representatives of the new tendencies of French art, as viewed from abroad—for, taken as a whole, the Décennale is like a sepulchre, filled with the odours of decay. Never, I believe, has the pretentious nullity of a certain set of artists been displayed more strikingly than here. When will they learn? Who has the ability

to teach them this absolute truth : that the simplest piece of honest applied art, logically conceived, is worth all their canvases put together?

However, there are a few fresh things in the Décennale Française Exhibition, notable among them being two pictures by M. Charles Cottet—*Jour de Saint-Jean, Procession à Plougastel-Daoulas*, and *Nuit de la Saint-Jean, Ile d'Ouessant*—both powerful in colour and in sentiment. The first—a canvas of vast proportions—is full of decorative character of the most striking type, worthy to rank with Courbet's *L'Enterrement à Ornans*.

Studio-Talk

The second, a much smaller picture, of easel dimensions, is more *intime* in subject and in treatment. The artist has represented with marvellous effect the play of light on the attentive and astonished faces of a group of people standing round the "Saint John's fire." There is a sense of mystery and profundity about this canvas which recalls the celebration of some primitive rite, some legendary Breton observance.

The ornamentation of the various apartments in the Asiatic-Russian Pavilion at the Trocadéro has been entrusted by the Russian Government to M. Constantin Korovine, a young artist of St. Petersburg. In the hall of *Central Asia* M. Korovine has painted a series of panels, of which we now give reproductions. They represent landscapes and monuments of Samarkand. Elsewhere, as in the *salles* of the *Far North* and *Siberia*, he had treated in admirable fashion, in a number of conventionally coloured friezes, the picturesque scenes of the septentrional lands, with the midnight sun, the fishing villages, the otters, the virgin forests of Siberia, the shores of the Yenissei and the Polar Sea, and the Isles of Commandor. Herein, M.

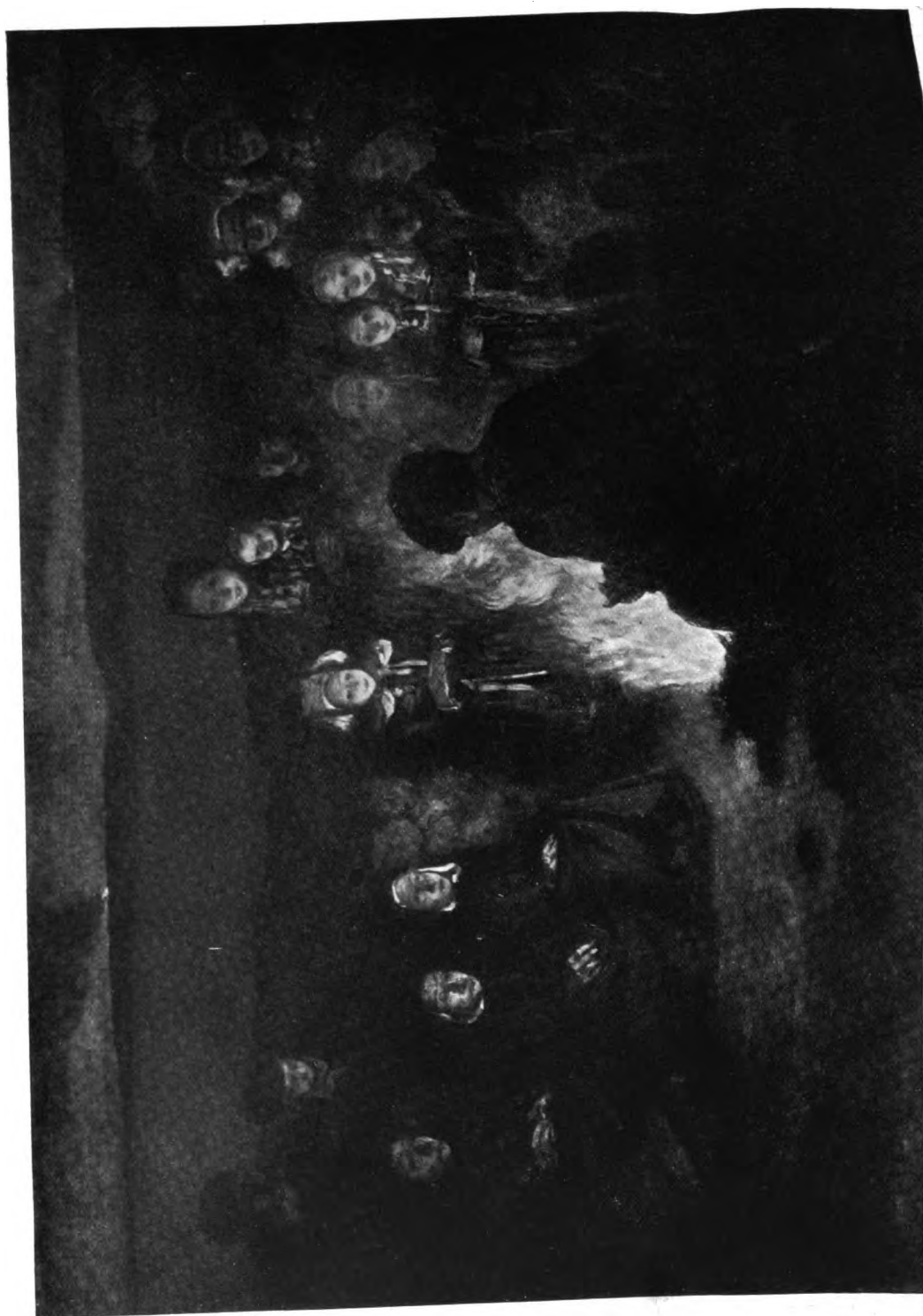
Korovine, who designed the architecture and arranged the scheme of the Russian village and that of the very successful exhibition of popular Russian industrial arts, reveals painter's gifts of the highest order. He is a sort of Russian Henri Rivière, and is doing for his own country what our great lithographer and wood-engraver has done for Brittany and Paris. Would I had space enough at command to deal as fully as the subject deserves with this earnest and original artist. I trust it will not be long before an opportunity occurs to make the readers of *THE STUDIO* better acquainted with his work.

M. Adolf Fenyes' stirring picture, *La Famille*, in the Hungarian section, is attracting a great deal of attention. It is a sober work, broadly and originally conceived and executed, and full of real strength. So life-like are the types depicted that one feels bound to congratulate the artist on having turned his gaze on the life around him instead of being content to follow the brilliant principles of the Schools and the Academies. M. Fenyes' fine canvas is one of the best things in the Hungarian section of the Grand Palais. Striking work is also

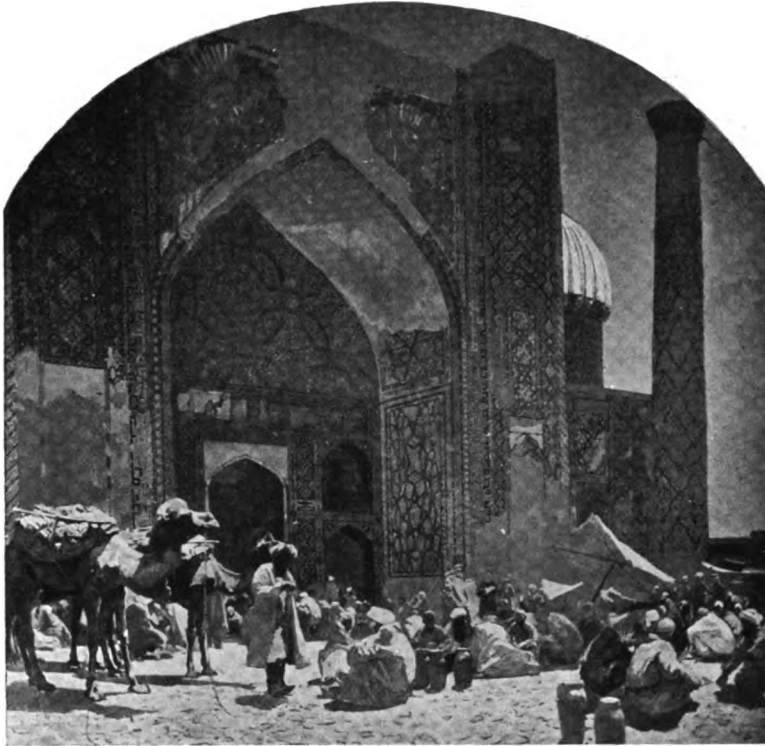


"CONTE DE PRINTEMPS"

BY FÉRI DE SZIKSZAY



"NUIT DE LA SAINT-JEAN" (ÎLE
D'OUESSANT) BY CHARLES COTTET



"SAMARKAND"

DECORATIVE PANEL BY C. KOROVINE

Government and the town of Ostend to do an equestrian statue of King Leopold the First, to be placed at the entrance to the Park. The pedestal will be composed of columns of pink marble, with low-relief work in bronze.

A sale of the works left behind by P. J. Clays, the celebrated marine painter, who died recently at the age of eighty-three, took place a few weeks ago at the Maison d'Art. He was the first seascapist in Belgium, and indeed in all Europe, to break away from the traditional storms and shipwrecks, whose wild lines and extraordinary colouring had so strong an attraction for his old master, Gudin; the first

contributed by M. Feri de Szikszay, and a few others, of whom I shall have something to say later.

We have pleasure in giving on page 271 an illustration of M. Philip Laszlo's preliminary sketch for his remarkable portrait of Pope Leo XIII. G. M.

BRUSSELS.—The album published this year by the Brussels Society of Aquafortists is a better production than that of last year. Forty etchings and dry-points were sent in for acceptance, and it was only after long deliberation that the judges decided to take the fifteen plates by MM. Elle, Fernand Khnopff, O. Coppens, A. Rassenfosse, A. Heins, Boulenger, H. Meunier, Werleman, Gaillard, Bernier, Cambier, Huygens, Voortman, and Gandy.

The Brussels sculptor, J. de Lalain, has been commissioned by the Belgian



A BELGIAN GRENADEER

BY E. GANZ

Studio-Talk



EMBROIDERY

DESIGNED BY DARDENNE
EXECUTED BY FONSON

to set himself to paint quite simply the tranquil aspects of the waters, the life of the quays, in clear tones altogether unlike the dark, bituminous productions of other days. The big galleries of Europe and America contain important works by this artist; but the general public had no knowledge of the interesting collection of studies, freshly-painted from Nature, which covered from top to bottom the walls of his vast studio.

A new association, styled the "Société Nationale des Aquarellistes et Pastellistes de Belgique," has opened its first exhibition in the Musée de Bruxelles. There is a superabundance of work by amateurs striving to imitate the "professional" style in vogue at the moment, and also too much "professional" stuff which we have seen, and seen again, elsewhere. Among the new work—the *inédit*—should be noted that of Mlle. Art and M. Herremans.

F. K.

MELBOURNE.—Geelong, a town some forty miles from Melbourne, has recently held its first important exhibition of pictures. Owing mainly to the exertions of a well-known citizen of Geelong, Mr. J. Sayer, a scheme was set on foot to bring together some work lent by the Trustees of the Melbourne National Gallery, and representative work of the Victorian artists, and to establish the first Annual Exhibition, and thus to rouse interest in the people of Geelong with a view to starting a public gallery in their midst.

The Victorian artists who sent work to the Exhibition were:—Messrs. Fred McCubbin, Walter Withers, E. P. Fox, Arthur Boyd, Arthur Loureiro, Harry Waugh, H. Ramsay, J. Mather, Mrs. Boyd and the Misses Sutherland and Fuller.

Mr. Fred McCubbin's exhibit, *A Bush Funeral*,

has become very popular with the Geelong people, and an effort is being made to purchase the picture for the infant Public Gallery. As the picture treats of a side of Australian life which is rapidly passing away, a public gallery would be a fit resting-place for a work which depicts so faithfully and sympathetically a pathetic incident recalling

the days when Bush-life meant isolation, before the railway had penetrated into the stillness of the forest, and when the click of the electric needle was an unknown sound.

An interesting exhibition of etchings, mezzotints and autotype pictures was held in the Old Court



EMBROIDERED HANGING

DESIGNED BY DARDENNE
EXECUTED BY FONSON

Studio-Talk

Gallery in Melbourne recently. The work was imported by Messrs. Robertson & Moffat, and the collection contained examples of Seymour Haden, Whistler, Albrecht Dürer, Rembrandt, Jean François Millet, Helleu, Zorn, W. Strang, and Lionel Smythe.

A fine portrait of Rudyard Kipling, by William Strang, was purchased by the Trustees of the Melbourne National Gallery from the collection. From a *plébiscite* taken, it was discovered that *Mont St. Michael*, by Axel H. Haig, was the favourite exhibit. This, it should be said, reflects the opinion of the general public, and not of the Melbourne artists.

Mr. Tom Roberts held a four days' exhibition in the same gallery during the last week of June. Six portraits in pastel proved what a beautiful medium pastel is for the delineation of women's and children's faces. Mrs. Whiting exhibited, at the same time, some charming miniatures of fresh young faces.

A new club, called the "T Square Club," has recently been started in Melbourne by the architects. It promises to flourish; and as it makes every effort to reveal architecture from its highest standpoint, it will do much to raise and develop the taste of the rising generation. The outward and visible sign of this inward and spiritual grace will be seen, it is to be hoped, in our modern dwelling-houses, both within and without. This movement, in connection with the mooted School of Arts and Crafts at the Melbourne National Gallery, should do away with that abomination of desolation the suburban villa.

The gifts of the writers and artists of Victoria are requisitioned in aid of the Melbourne Children's Hospital. A Booklet is being compiled, the proceeds of the sale of which are to be devoted to the hospital funds. Amongst the artists contributing illustrations are Messrs. J. Longstaff, Walter Withers, E. P. Fox, and F. McCubbin.

New South Wales has recently founded a



FIRST PRIZE (COMP. B LI)

"ASPIRANT"

Awards in "The Studio" Prize Competitions



SECOND PRIZE (COMP. B LI)

"PAN"

Travelling Scholarship on the same lines as the Victorian. The first competition was held in June, and the Scholarship was awarded to J. Lambert. The judges were three native-born painters, Victorians, Messrs. J. Longstaff, Fred. McCubbin, and E. P. Fox. Mr. Longstaff had the honour of winning the first Victorian Scholarship in 1887.

REVIEWS.

Thomas Girtin. His Life and Works. By LAURENCE BINYON (London: Seeley & Co., Ltd.) Imp. Quarto, price Two guineas net. It is now nearly 100 years since Thomas Girtin was laid to rest in the churchyard of St. Paul's, Covent Garden. His life, all too short—for he died at the early age of twenty-seven—was a quiet one, enriched, however, by the friendship of Turner and other great painters, and rendered memorable by the execution of certain delightful water-colour drawings which show him to have been a painter of the greatest promise. Ruskin wrote: "There is perhaps no greater marvel of artistic practice and finely accurate intention existing, in a simple kind,

greater than the study of a Yorkshire Waterfall, by Girtin, now in the British Museum."

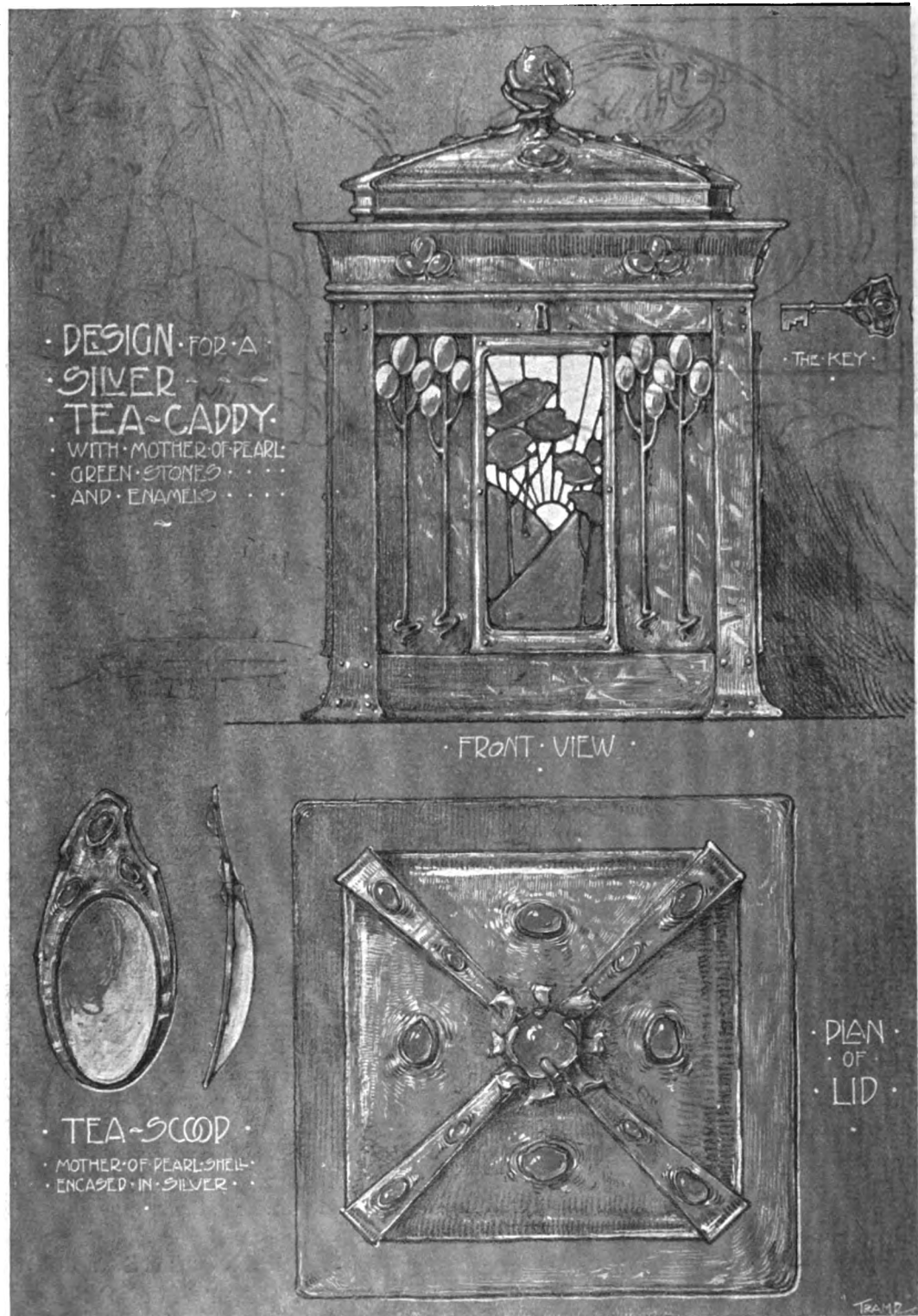
In another place he again wrote of Girtin's work that he considered it "to be entirely authoritative and faultless as a type, not only of pure water-colour execution, but of pure artistic feeling and insight into what is noblest and capable of enduring dignity in familiar subjects."

Mr. Laurence Binyon's essay upon this artist's work is extremely informing, and we do not find that he has in any respect overstepped reason in his appreciative criticism. The twenty-one reproductions in autotype which accompany the text are excellent, and illustrate some notable drawings by this little-known master of the brush.

A WARDS IN "THE STUDIO" PRIZE COMPETITIONS.

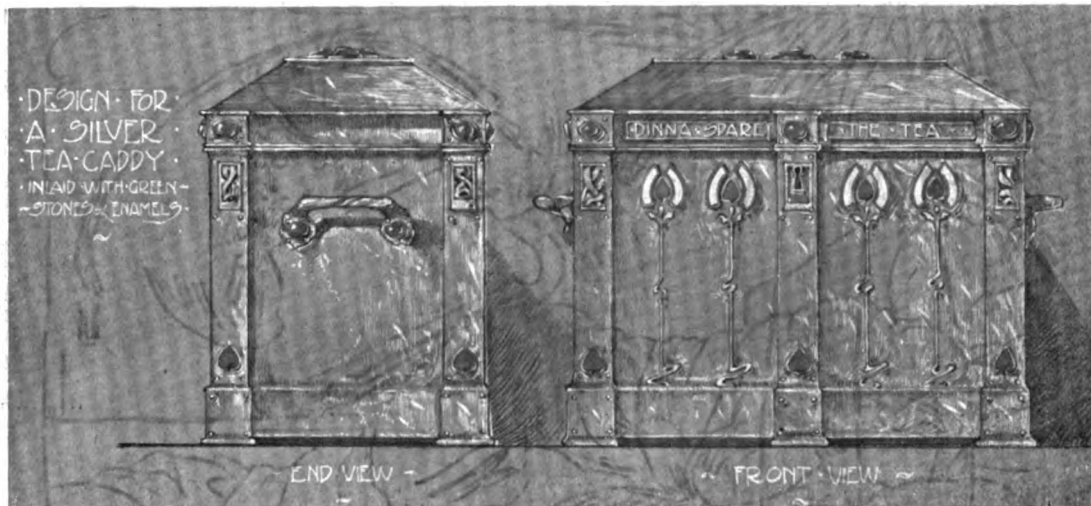
DESIGN FOR SILVER TEA CADDY.
(A LI.)

The FIRST PRIZE (*Two guineas*) is awarded to *Tramp* (David Veazey, 27, Rectory Place, Woolwich).



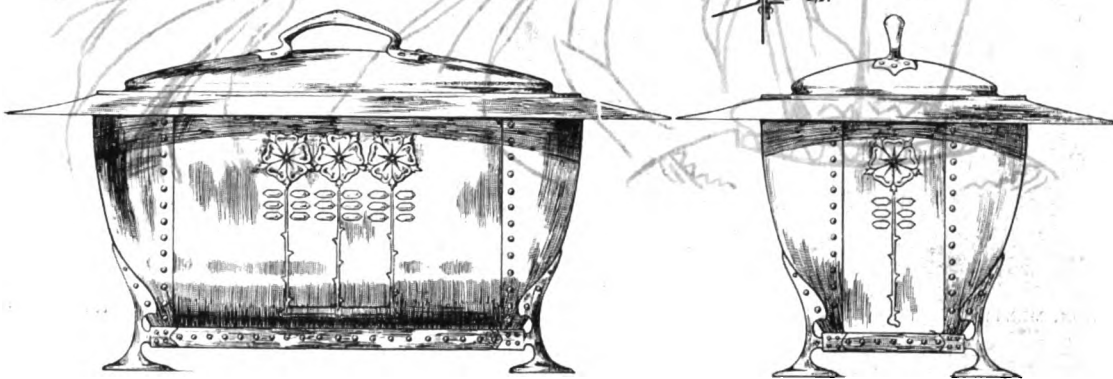
(FIRST PRIZE COMPETITION A LI)
"TRAMP"

Awards in Prize Competition A LI



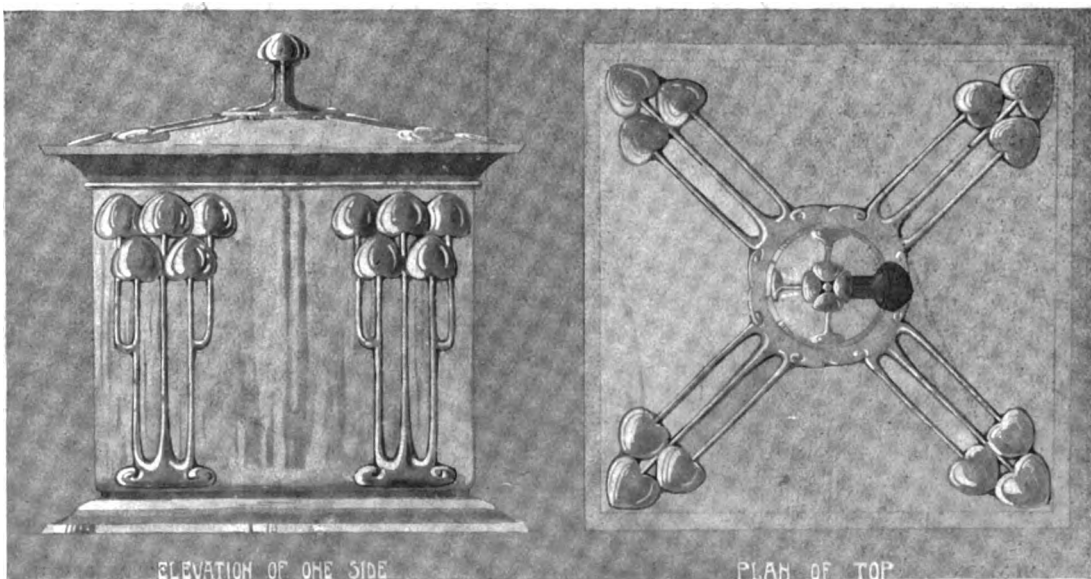
HON. MENTION

"TRAMP"



SECOND PRIZE

"OPAH"

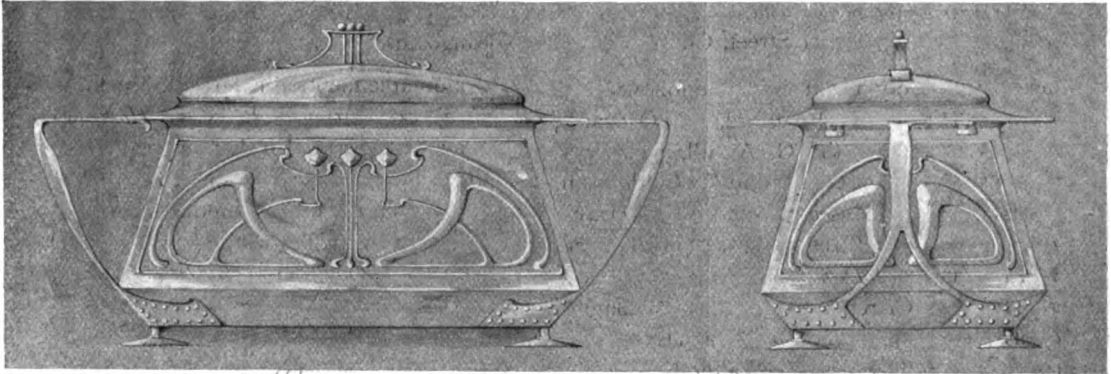


HON. MENTION

"TEMORA"

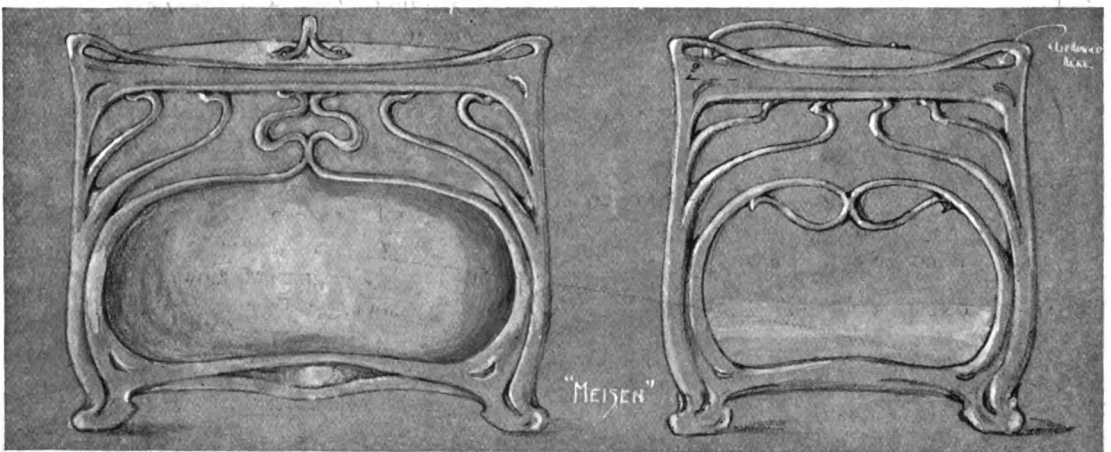
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Awards in Prize Competitions A LI



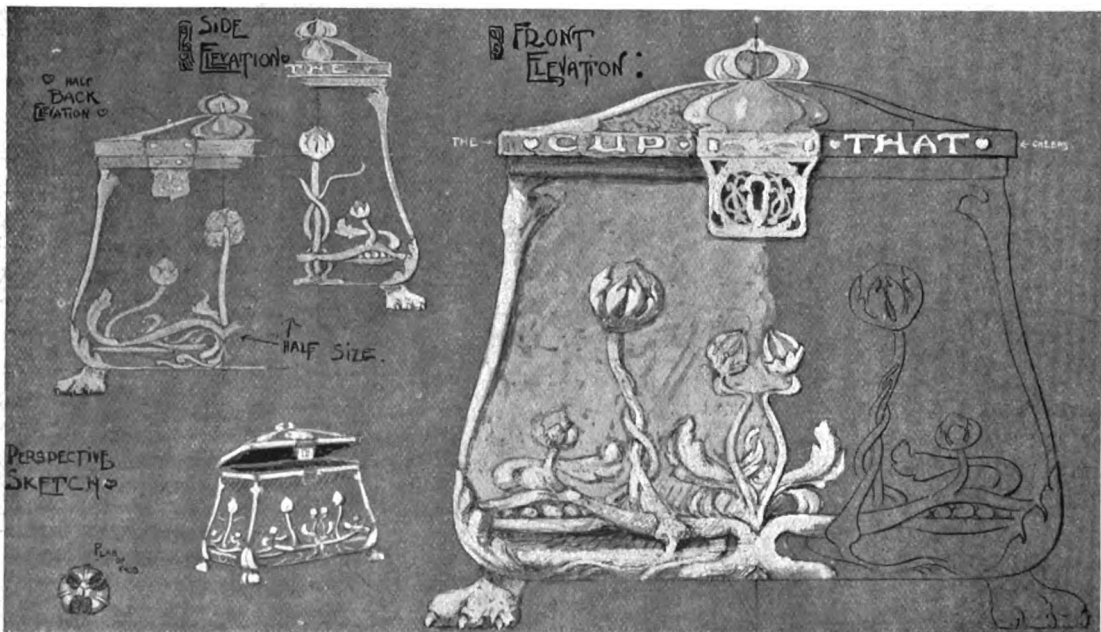
HON. MENTION

"OPAH"



HON. MENTION

"MEISEN"



HON. MENTION

"BEAUREPAIRE"

Awards in "The Studio" Prize Competitions

The SECOND PRIZE (*One guinea*) to *Opah* (John W. Wadsworth, 13, Coulson Street, Chelsea, S.W.)

(Fred H. Ball, 8, King John's Chambers, Nottingham).

Honourable mention is given to the following:—*Beaurepaire* (Frank E. Beresford, 28, Ordnance Road, N.W.); *Meisen* (T. G. Angell, 152, Great Portland Street, W.); *Opah* (John W. Wadsworth, 13, Coulson Street, Chelsea, S.W.); *Tramp* (David Veazey, 27, Rectory Place, Woolwich); *these are illustrated*; also to *Damon* (Charles J. Shaw); *Dolor* (Arthur A. Clarence); *Gee* (G. A. Williams); *Tails* (Ernest A. Ovam); *Tea Tree* (Edward H. Rouse); *The Sergeant-Major* (Walter S. George); *Oiseau* (Miss Ridpath); *London* (Mabel Peacock); *Mario* (Marion B. Martin); and *Sir Ludor* (W. E. Barker).

Honourable mention is given to the following:—*Black Spear* (Marjory P. Rhodes); *Horty* (Frederick C. Davies); *Isca* (Ethel Larcombe); *Jason* (John Thirtle); *K.* (A. K. Henderson); *Lady Di* (Dorothy Capper); *Mark Over* (Findlater McHutchon); *Malvolio* (Olive Allen); and *Van Tromp* (Egmont S. Puckett).

PHOTOGRAPHS FROM NATURE.

HAYMAKING.

(D XXXV.)

The FIRST PRIZE (*One guinea*) is awarded to *Graphic* (Chas. F. Inston, 25, South John Street, Liverpool).

The SECOND PRIZE (*Half-a-guinea*) to *Somerton* (W. E. Dowson, 10, Mapperley Road, Nottingham).

Honourable mention is given to the following:—*Dove's Wood* (A. Béliigne); *Penrith* (T. C. Varty-Smith); *Polly* (Agnes M. Low); *St. Crispin* (W. M. Blackshaw); and *Troutdale* (A. H. Robinson).

ILLUSTRATION FOR FAIRY STORY.

(B LL.)

The FIRST PRIZE (*One guinea*) is awarded to *Aspirant* (Ruth Robinson, 60, Sisters Avenue, Clapham Common, S.W.)

The SECOND PRIZE (*Half-a-guinea*) to *Pan*



FIRST PRIZE (COMP. D XXXV.)

"GRAPHIC"

The Lay Figure

THE LAY FIGURE: ON MODERN ARCHITECTURE AND DECORATIVE DESIGN.

"DON'T make much ado about nothing," said the Critic to the Architect. "You lose your temper merely because a few writers in the newspapers have a disinclination, natural enough in old-fashioned minds, to welcome any note of modernness in architecture and the decorative arts."

"But they write such twaddle," persisted the Architect. "Their one aim is to bring about a reaction against every kind of decorative effort which complies with the present-day conditions of taste and thought. Note, too, the manner in which they try to make this aim real. Their appeal is made, not to the well-informed, but to the rate-paying public, so that popular dissatisfaction may be stirred up against the improved methods of teaching in the Government art-schools."

"Nor is that all," remarked the Designer. "The public is easily influenced by striking phrases, and the writers in question are trying to take advantage of this fact. Thus we are told, for instance, that the modern style of decoration imparts to all natural objects the convolutions of flames and entrails."

The Philosopher laughed. "As an old man," said he, "I cannot but be delighted with the irrepressible child in the æsthetic temperament. How amusingly childish it is, to imagine that the inevitable growth of vigorous new styles out of vigorous old forms of art can be stayed by the clamour of a few conservative old fogies!"

"If anything can impair the vitality of the new styles," said the Art Historian, "it is the habit most of us have of chattering, always with self-conscious enthusiasm, about our modernness, as if we feel secretly surprised that we are not children of a century long gone by."

"And it is worth noting," remarked the Man with a Clay Pipe, "that most art students, long before they can draw well, become wondrously anxious about their 'originality.' Well, I would sooner eat crab apples with champagne than suffer from this morbid desire to be original."

"However that may be," said the Philosopher, "you call attention to a species of mental trouble which, I feel sure, is very harmful to the cause of art. To be self-conscious is to be weak, and you may be sure that no artist who is truly modern and original—who, so to speak, has a style in his blood

—wastes his time and weakens his genius by striving to be unlike other artists."

"It is your opinion, then," said the Critic, "that the real enemy to the development of type in both design and architecture is the self-consciousness produced by a fretful anxiety to be modern and original."

"Yes, I believe that, because the new in art has ever come unbidden. It has always been a very singular personal charm showing through and modifying the influence of tradition, culture, and contemporary thoughts and needs on sensitive temperaments and creative minds."

"True," said the Critic. "But you forget, I think, that whenever a few men of genius have broken away from a slavish obedience to tradition, many weak minds have become possessed by an intense desire to be original at any price. For instance, a large number of second- and third-rate painters were thus affected in the early days of the Impressionist movement; but this did not prevent the great leaders of the movement from doing a great deal of good. Indeed, some of their qualities became a part of the æstheticism of painting, and are now so familiar to us all that their origin is rarely mentioned."

"And you believe," asked the Philosopher, "that the same thing will happen in the case of the developments which are taking place to-day in design and in architecture?"

"That is my point," the Critic replied. "These developments, acting on certain minds, certainly give rise to some wild excesses of eccentricity; but I see no reason why we should be surprised. Speaking figuratively, if we wish to have jam we must expect the scum to boil briskly."

"Granted," said the Philosopher. "Let me say, however, that I complain, not because the scum boils briskly, but because it boils over. This annoys me."

"Oh! I'm too selfish to be annoyed," cried the Critic. "To give way to annoyance, I find, is an unpleasant way of wasting energy. I prefer to be tolerant and patient."

"But I am told," said the Journalist, "that your tolerance is discreditable to your artistic judgment, since nothing but ornament; ornament, ornament, is to be found in the houses built and decorated by the men whom you most admire."

"I like such abuse," answered the Critic. "It is honest, and it does no harm. Besides, most people now recognise that simplicity not ornament, is the keynote of the new styles."

THE LAY FIGURE.

THE ART OF 1900: LIST OF ILLUSTRATIONS HERE FOLLOWING

PAGE

21. "BY THE DARK WATERS OF FORGETFULNESS." BY G. H. BOUGHTON, R.A.
22. "THROUGH THE MIST OF PAST YEARS." BY FRANK BRAMLEY, A.R.A.
23. PORTRAIT OF MAJOR-GENERAL IAN HAMILTON. BY JOHN S. SARGENT, R.A. *(By permission of Mrs. Ian Hamilton)*
24. "PASTORALE PROVENÇALE." BY E. A. WATERLOW, A.R.A.
25. "SETTING UP SHEAVES." BY GEORGE CLAUSEN, A.R.A. *(By permission of Messrs. Boussod, Valadon & Co.)*
26. "A MORNING MOON." BY ALFRED EAST, A.R.A.
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